

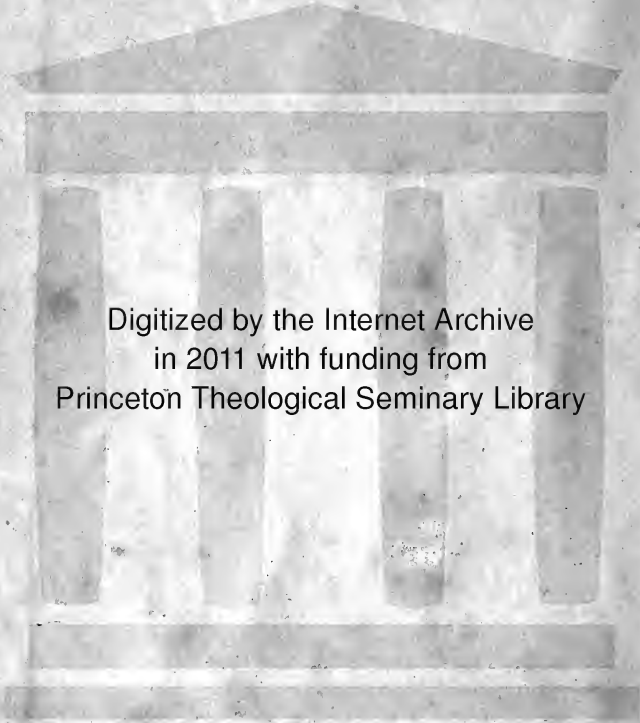
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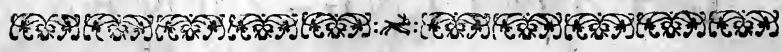
Angels and We, assisted by this Art,
May sing together tho' we dwell apart. *Waller.*

L O N D O N :

Printed by A. PEARSON, over-against *Wright's* Coffee-House in *Aldersgate-Street*, for the Author; And Sold by A. BETTESWORTH, and C. HITCH, at the *Red-Lion*, in *Pater-Noster-Row*; and by the Book-fellers of *Hull*, *Lincoln*, *Gainsborough*, and *Lowth*. M.DCC.XXXVIII.

I HAVE endeavoured in the following Directions to lay every Thing plainly before the Learner that is necessary, and nothing else, and in such Order as should be observed in Teaching.

AND for the better Encouragement of the Learner, I have set the *Mi* only in two Places, *viz.* in *B* and *E*; for when the *Mi* is so often shifted by *Flats* and *Sharps*, it is a great Disadvantage in Learning.



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The INTRODUCTION.

THE GAMUT, or Scale of MUSICK.

Treble.

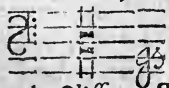
Contra.

TENOR.

Bassus.

Sol La Fa Sol La Mi Fa Sol La Fa Sol.
La Fa Sol La Mi Fa Sol La Fa Sol La.
Fa Sol La Fa Sol La Mi Fa Sol La Fa.
Fa Sol La Mi Fa Sol La Fa Sol La Mi.

THE first Thing to be done in order to the right understanding of *Psalmody*, is, to get the *Cliffs* or *Keys* (which are seven in Number; viz. *A, B, C, D, E, F, G*) perfectly by heart upwards and downwards, as they stand in the *Gamut* (or *Scale of Musick*.)

In the next Place, these three Characters which are in the *Scale*, viz.  must be understood: Which are the Three signal *Cliffs*. The first of which is called the *F Cliff*,
A 2 and

The INTRODUCTION.

and is designed to direct to the Pitch of the *Bassus*. The second is the *C Cliff*: This directs to the Pitch of the *Tenor* and *Contra Tenor*. But when it is placed upon any other Line, still that Line is *C*, and the Lines and Spaces above and below have the *Keys* shifted according to it; as it may be seen in the Third Line for the better *Conveniency* of the higher Notes, and by this means *D* is lost at the bottom Line, and *G* comes in at the Top. The third is the *G Cliff*, this directs to the Pitch of the *Treble*.

As for the *Key*, or *Ground* of a Tune, that depends upon the concluding Note of the *Bassus*; and there are only two, and are called *Natural Keys*; viz. *C faut*, and *Are*, because they alone of the seven, can render any Tune *Flat* or *Sharp*, without placing the Character at the Beginning of a Tune, and by considering the Station of the last Note, you may understand whether they be *Flat* or *Sharp*, with respect to the third above; for if it be a Lesser, the *Key* is *Flat*; if *Greater*, then *Sharp*.

Example.

The Greater Third.

The Lesser Third.



Sharp Key, La Sol Fa.

Flat Key, Fa Mi La.

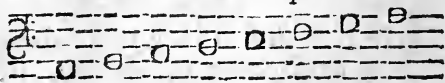
The Thirds are called *Greater* or *Lesser*, according to the Number of *Semitones* contained in them; a *Greater* consists of Four, and a *Lesser* of Three.

The Places of *Semitones*, or *Half-Notes* in every *Octave* (or Eight Notes) *Ascending* or *Descending*, may be known by the following Rule, viz.

In every *Octave*,

Two *Half-Notes* we have;
Both rising to *Fa*,
From *Mi* and from *La*.

Example.



La Mi Fa Sol La Fa Sol La.

There is another Character which is called either *Flat* or *Sharp*, the *Flat* is marked thus, (♭) and when it is placed at the beginning of a Tune, alters both the Name and Sound of every Note upon that Line or Space where it stands, except contradicted by another *Flat* or *Sharp*; it alters the Sound by making it half a Note lower than it would be sounded without it.

When

The INTRODUCTION.

When it is set before some particular Note in the Tune, it alters the Sound, by making the Sound of it half a Note lower, and is called *Fa*.

The Sharp is marked thus, (#) which when plac'd before any single Note within a Tune, alters not the Name, but only the Sound; for such a Note is sung half a Note higher than its Place directs without it.

But when it is plac'd at the beginning of a Tune, it alters both the Name and the Sound; turning *Fa* to *Mi*, and half a Note higher, unless contradicted by *Flats*.

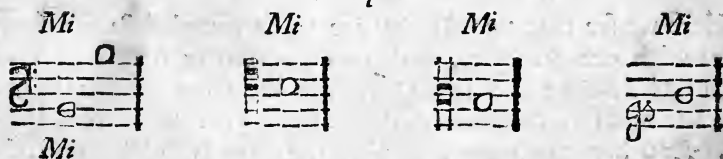
The Effects of *Flats* and *Sharps*, as to the Sound, may be remembered by these two Lines.

Under each *Flat* a *Half-Note* lies,
And o'er the *Sharp* the *Half* doth rise.

The Names of the Notes are next to be learned, and in order to that, *Mi* the Master-Note, is to be found by the following Rules.

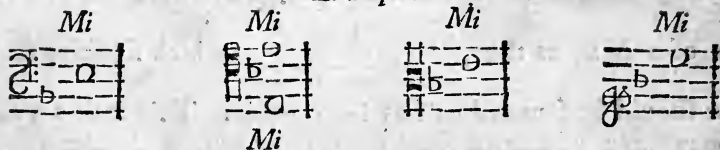
Whene'er no *Flat* your *B* does grace,
Then *Mi* stands in its Line and Space.

Example.



But when a *Flat* is found in *B*,
That Note is *Fa* and *E* is *Mi*.

Example.




Having by these Rules found the *Master-Note*, the rest are easily known by this Rule.





Above your *Mi*, twice *Fa*, *Sol*, *La*,
And under *Mi*, twice *La*, *Sol*, *Fa*,
And then comes *Mi*, in either way.


So that *Mi*, *Fa*, *Sol*, *La*, are all the Names that the Notes have (now in use) with respect to Tune, but their different Names with respect to Time, is as follows.

Time,

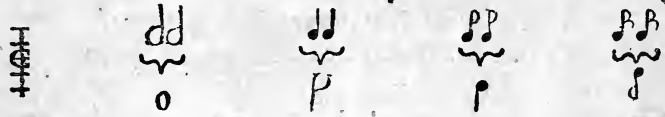
The INTRODUCTION.

Time, in Order to which the Distinction, Measure and Proportion of Notes are to be observ'd. As to the Distinction, they have different Characters and different Names with relation to *Time*; for Instance, This Character  is a *Semibreve*,


this  a *Minim*, this  a *Crotchet*, this  a *Quaver*, this  a *Semiquaver*. As to their Measure, that is according to the *Time* that is mark'd in the beginning of every *Tune*.

If the Mark of *Common-Time* be set before a *Tune*, thus  every *Semibreve* is to be sounded as long as one may distinctly count, or leisurely read *One, Two, Three, Four*.

This being the true Measure of a *Semibreve*, the Proportion which the rest bear to it, is seen by this *Scheme* following.



Here we see that two *Minims* are to be sounded in the same *Time* with one *Semibreve*, and two *Crotchets* in the same *Time* with one *Minim*; and two *Quavers* in the same *Time* with one *Crotchet*, and two *Semiquavers* in the same *Time* with one *Quaver*. And here the way of keeping the *Time* is to Sing one *Minim* with the Hand down, and the other with it up. (Or as many lesser *Notes* as come to the same Length of *Sound*.)

But sometimes there is a little Dot or Prick on the Right-side of a *Note*, as thus,  which signifies that

Note should be sounded half as long again. This makes a *Semibreve* three *Minims*, a *Minim* three *Crotchets*, a *Crotchet* three *Quavers*, &c.

Semibreve. Minim. Crotchet. Quaver. Simiquaver.







Those Strokes or Marks which are set on the Right-side of the Notes, are called *Pauses* or *Rests* (that is, a Cessation of *Sound*) which are of the same Length and Quantity (as to the


Mea-


The INTRODUCTION.


Measure of Time,) with the Notes which stand before them, and are likewise call'd by the same Names, as *Semibreve Rest*, *Minim Rest*, *Crotchet Rest*, &c.


If this  Mark be set before a **T**une, it denotes *Triple-Time*, which is one third swifter than *Common-Time*; and you must sound three *Minims* in this *Time*, as you do a *Semibreve* in *Common-Time*; and three *Crotchets* in the same *Time*, as you do a *Minim* (or two *Crotchets*) in *Common, Time*, &c. And here the way of keeping of *Time*, is to Sing two *Minims* with the Hand down, and but one with it up (or as many lesser Notes as come to the Length of *Sound*) so that the Hand is as long again down as up.  The Hand should fall at the beginning of every *Bar*, both in *Common* and *Triple-Time*.


In this Book there are some *Anthems* with three *Crotchets* in a *Bar*, mark'd thus, , the prick'd *Minim*, thus,  is the *Time-Note*, and the way of keeping this *Time*, is to Sing two *Crotchets* with the Hand down, and one up.

When you meet with three *Quavers*, with a Figure of Three over them,  you must Sing them in the same *Time* of a *Crotchet*. Thus there are several other Marks which frequently occur in *Musick*, as

1st, A *Direct*,  which is set at the End of the five Lines when they are broke by the Narrowness of the Paper, is to direct upon what *Key* the following Note of the succeeding Line is placed.

2dly, A *Tye*  drawn over or under two or more Notes, signifies so many Notes to be Sung to one Syllable.

3dly, A *Hold* () which shews that the Note over which it is placed, must be held something longer than its common Measure.

4thly, Two Strokes through the Lines, thus  signifies the End of a *Strain*.

5thly, A *Repeat* (:S:) when set over the Lines, shews that from that Place where it stands to the *Double Bar* next following, is to be repeated.

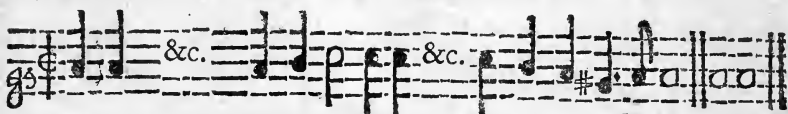
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CHANTING-TUNES

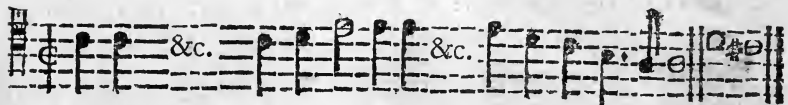
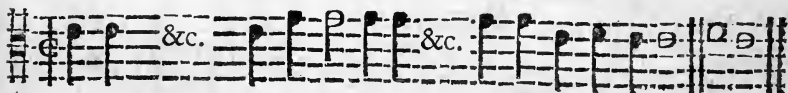
FOR

*Venite Exultemus, Te Deum, Benedicite, Jubilate Deo,
Magnificat, Nunc Dimittis.*

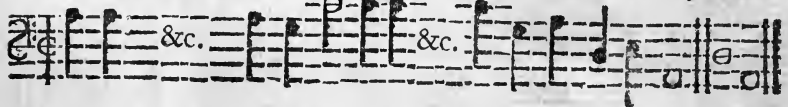
Venite Exultemus.



○ Come let us sing unto the Ld. &c. strength of our Salvation, Amen.



○ come let us sing unto the Ld. &c. strength of our Salvation, Amen.



This Chanting-Tune, or those in *Page 127, or 131, or any other of the same kind*, may suit the whole Book of *Reading-Psalms*, due regard being had to the Points (*i. e.*) by observing to proceed upon the same *Key* that the Note stands upon before &c. be the Verse long or short, 'till one come to these Notes that are before the Points in the middle, and end of the Verse.

*Te Deum Laudamus.**Tenor & Bassus.*

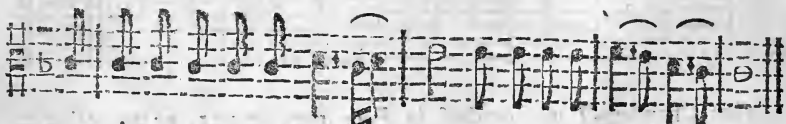
We praise thee, O God, we acknowledge thee to be the Lord,

*Cantus.*

All the earth doth wor-ship thee: the Fa-ther e-ver—last—ing.

*Tenor.*

To thee all An-gels cry aloud: the Heav'ns and all the Pow'rs there-in.

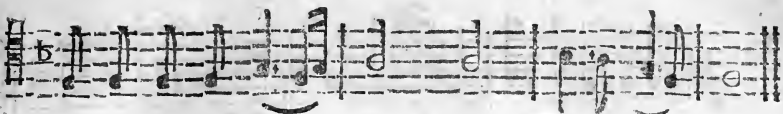


To the Cheru-bin and Se-ra—phin: con-ti-nu-al—ly do cry,



Holy

Continued.



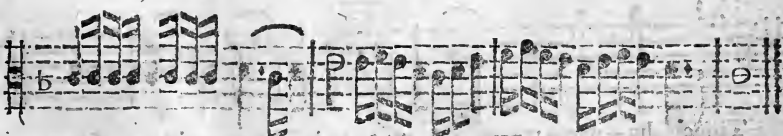
Ho—ly. Ho—ly, Ho—ly : Lord God of Sab—bath,



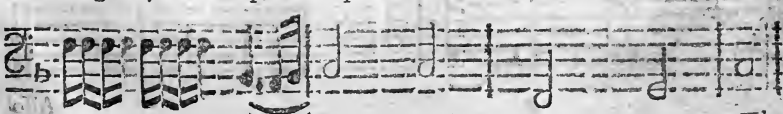
Heav'n and Earth are full of the Ma—je—sty: of thy glo—ry.



The glorious company of, &c. prai—se thee.



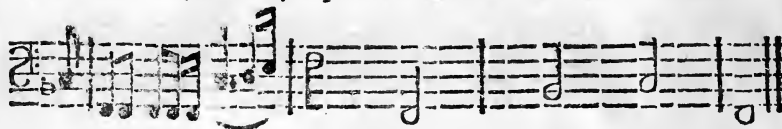
The goodly fellowship, &c. prai—se thee.



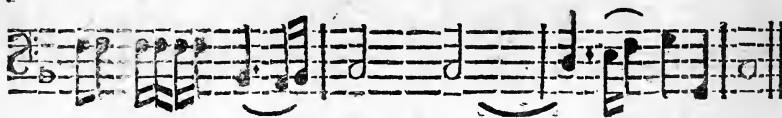
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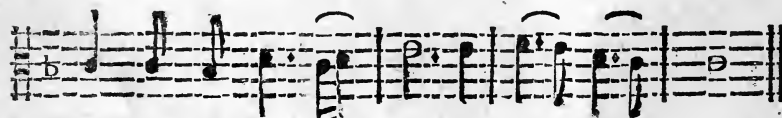
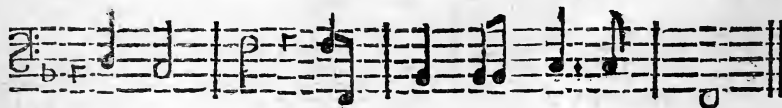
The noble army of Martyrs prai— — — — — se thee.



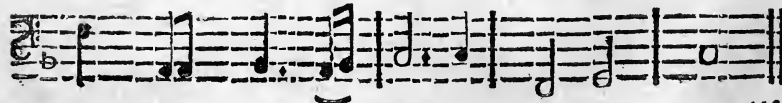
The holy Church throughout, &c. do— — — — — th acknowledge thee.



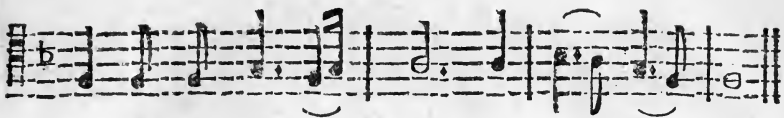
The Fa—ther of an in-fi-nite Ma—je—sty ;



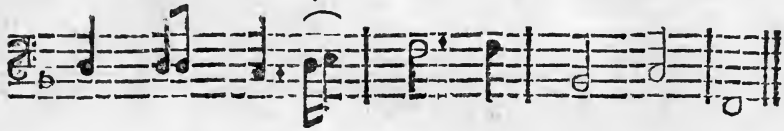
Thine ho—nou—ra—ble, true and on—ly Son ;



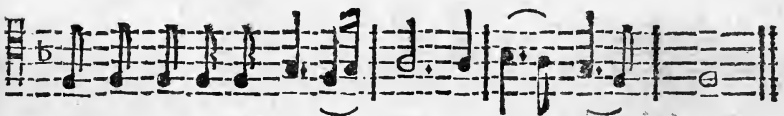
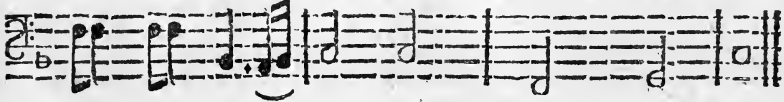
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Al—fo the Ho—ly Ghost the com—for—ter.



Thou art the King of Glo—ry, O ————— Christ.



Thou art the e—ver—last—ing Son of the Fa—ther.



When thou tookest upon thee, &c. the Vir—gins Womb.



When

Continued.



When thou hadst overcome, &c.

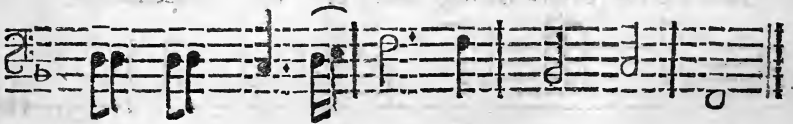
Heav'n to all Be-lie-vers.



Thou sittest at the right-hand of God, in the glory of the Fa-ther.



We believe that thou shalt come to be our Judge;



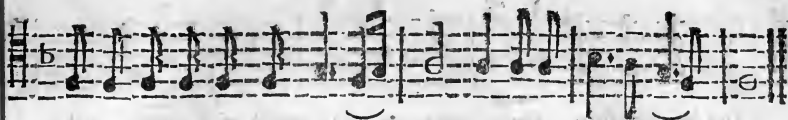
We therefore pray thee, &c.

with thy precious blood.



Make

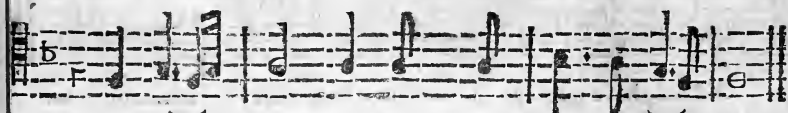
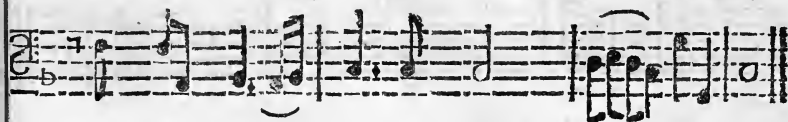
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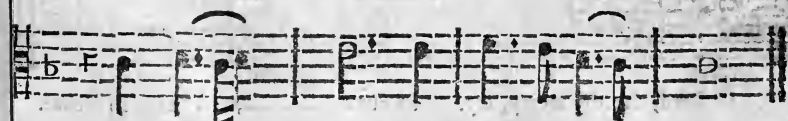
Make them to be numbred with thy Saints in glory e-ver-last-ing.



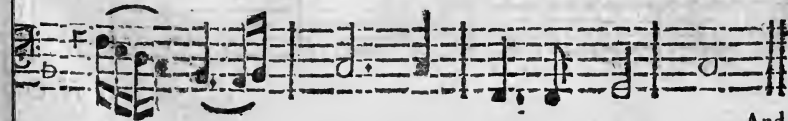
O Lord, save thy people, and blefs thine He-ri-tage.



Go—vern them : and lift them up for e—ver.

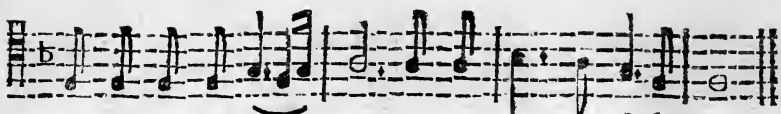


Day by Day : we mag—ni—fy thee :

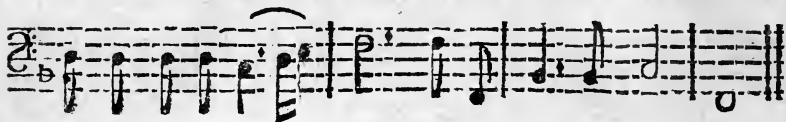


And

Continued.



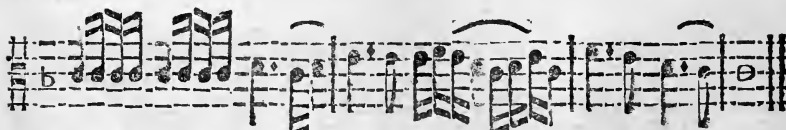
And we wor-ship thy name, e-ver world with-out end.



Vouchsafe, O Lord: to keep us this day with-out sin.



O Lord, have mer-cy up-on us: have mercy up-on us.

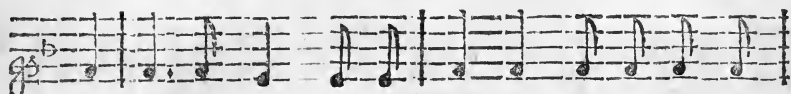


O Lord, let thy mercy, &c. as our trust is in thee:



C H O.

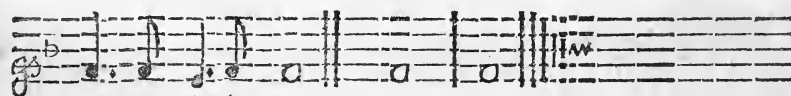
CHORUS.



O Lord, in thee have I trust-ed, let me ne-ver



O Lord, in thee have I trust-ed, let me ne-ver



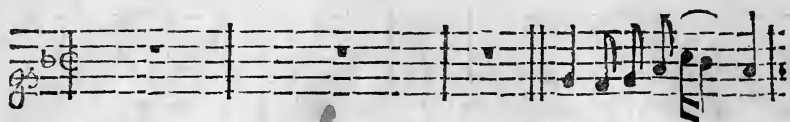
be con-found-ed, A-men.



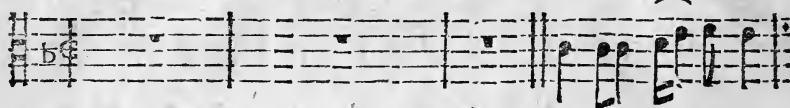
be con-found-ed, A-men.



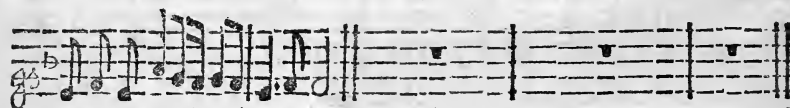
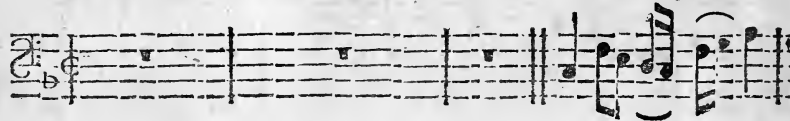
B E N E D I C I T E.



Bless ye the L. praise him,



O all ye works of God the Lord, bless ye the L. praise him,



and magni - fie him for ever.



and magni - fie him for ever.



O all ye An - gels of the Lord,
Bless

Continued.

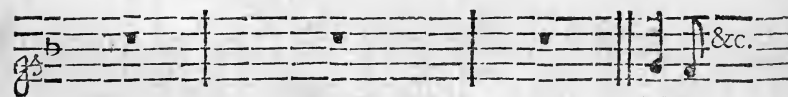


Bless ye, &c. O ye the starry Heavens high, Bless ye, &c.

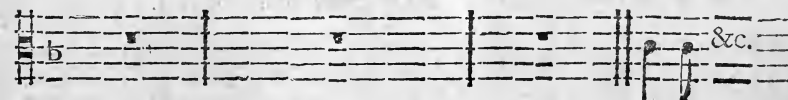


Bless ye, &c.

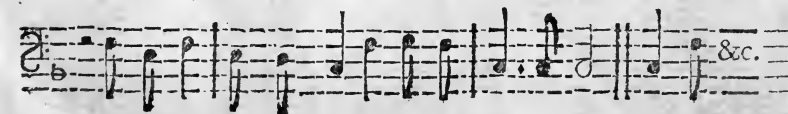
Bless ye, &c.



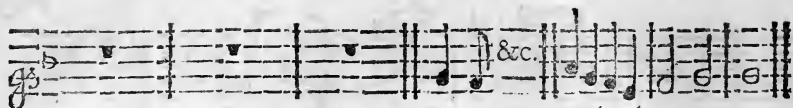
Bless ye, &c.



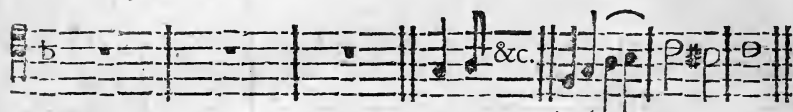
O ye waters that be above the firmament, Bless ye, &c.



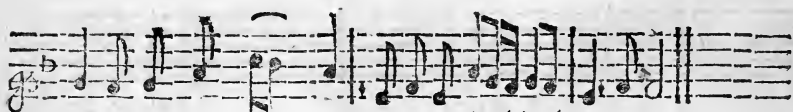
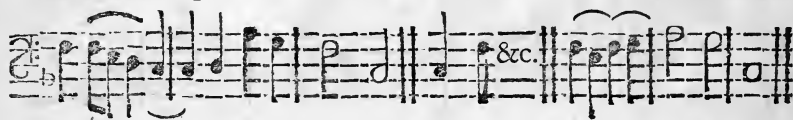
Continued.



O all ye powers of the Lord, blefs ye, &c. O ye fun and moon,



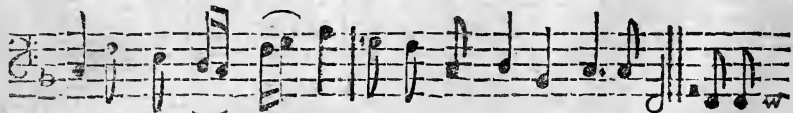
O all ye powers of the Lord, Blefs ye, &c. O ye fon and moon:



Blefs ye the Lord, praife him and magnifie him for ever.



Blefs ye the Lord, praife him and mag-ni-fie him for ever. Glory, &c.



Sing the GLORIA PATRI as in MAGNIFICAT.

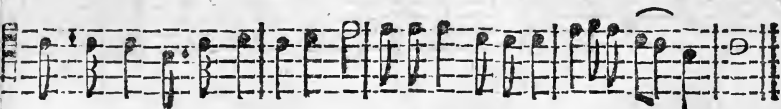
CHANTING-TUNES. [13]
JUBILATE DEO.



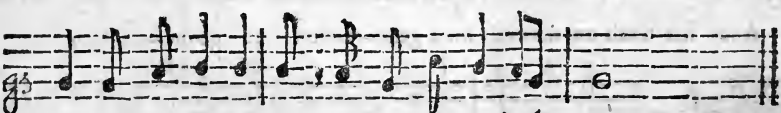
O be joy-ful in the Lord, all ye Lands,



Serve the Lord with gladness, and come be-fore his presence with a song.



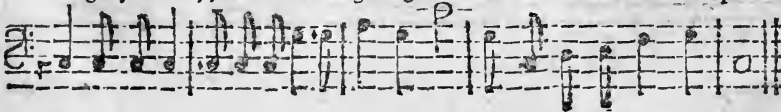
Be ye sure that the Ld. he is God, it is he that hath, &c. we our selves.



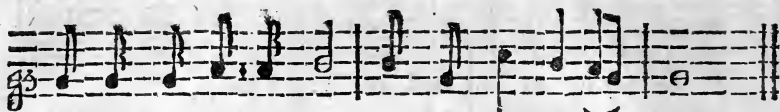
We are his people and the sheep of his pas-ture.



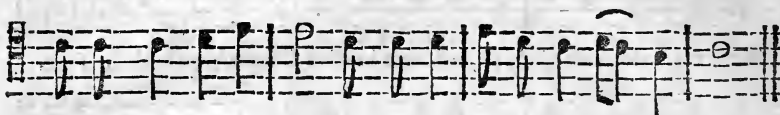
O go your way, &c. thanksgiving and in-to his, &c. with praise.



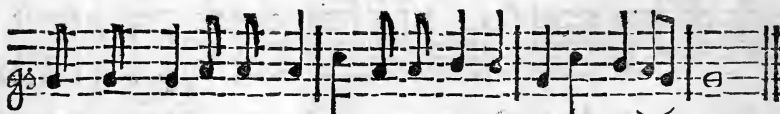
Continued.



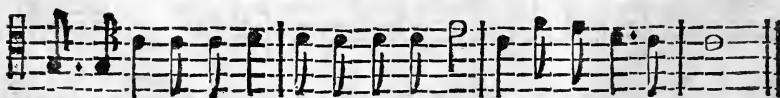
Be thankful un-to him, and speak good of his Name.



For the Lord is gracious, and his mercy is e-ver-last-ing,



And his truth en-du-reth from gene-ration to ge-ne-ra-tion.



Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghost,

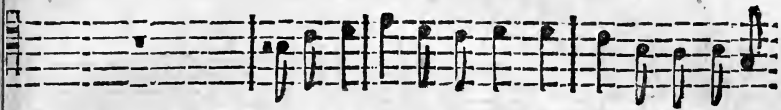


Continued.

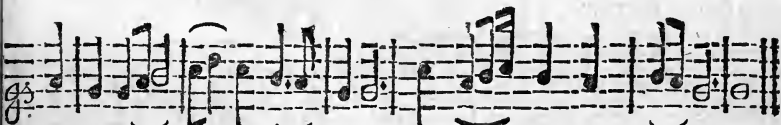


As it was in the beginning,

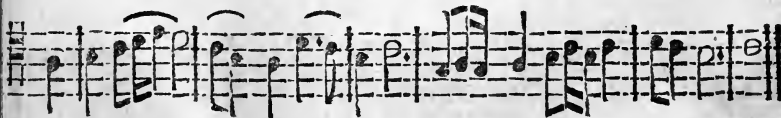
is now and ever



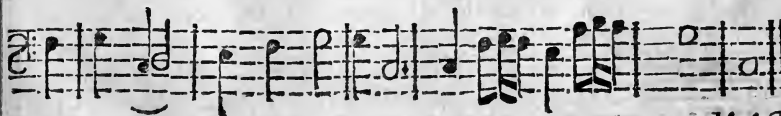
As it was in the beginning, is now and e-ver



shall be world without end, *Amen*, A — — — — — *men*.



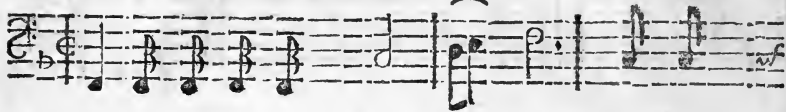
shall be world with-out end, *Amen*, A — — — — — *men*.



MAGNIFICAT.

Tenor & Basses.

My soul doth mag-ni—fie the Lord, and my



Spirit hath re-joy—ced in God my Sa—vi—our,

*Contra & Basses.*

For he hath re—gard—ed the lowliness of his handmaiden.



For behold from henceforth all generations shall call me Blessed.

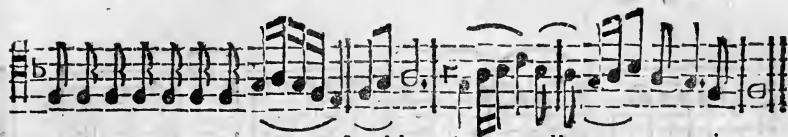
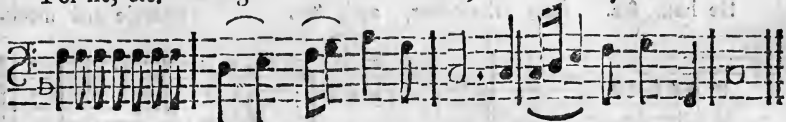


For

Continued.



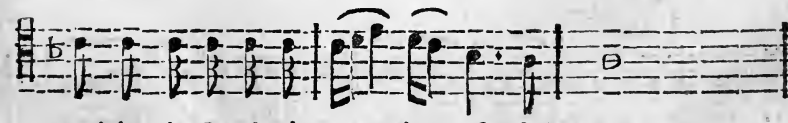
For he, &c. mag — ni—fi—ed me, and ho—ly is his Name.



And his, &c. that fear him, thro'out all ge—ne--ra-ti-ons.



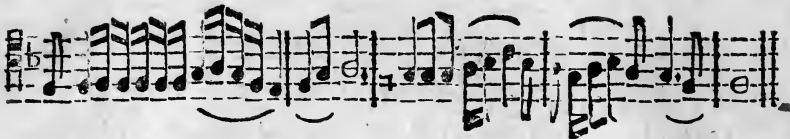
He hath shewed strength with his arm, he hath scatter'd the



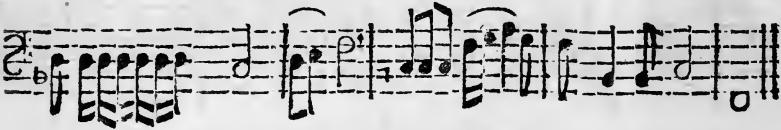
proud in the I—ma—gi—na—tion of their hearts.



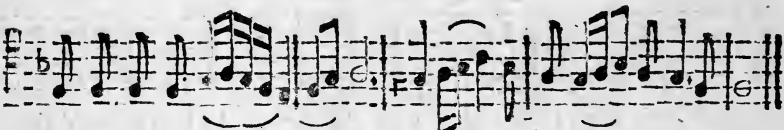
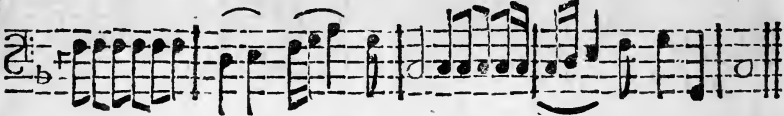
Continued.



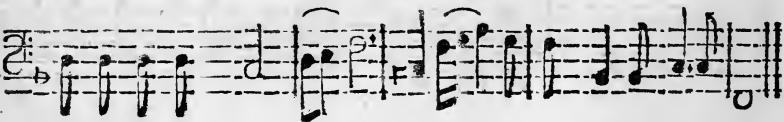
He hath, &c. from their feat, and, &c. humble and meek,



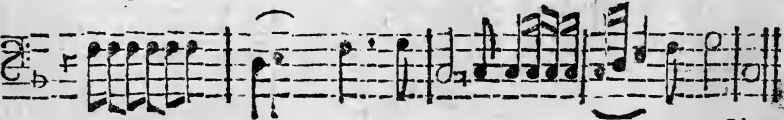
He hath, &c. - gry with good, &c. sent empty a-way.



He remembering his mer-cy, hath holpen his servant Is-ra-el.



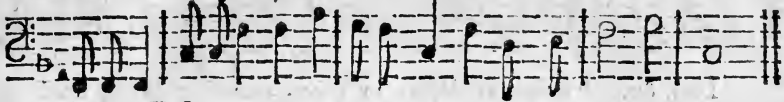
As he promised to our four Fathers, Abraham and his seed for ever.



Glory



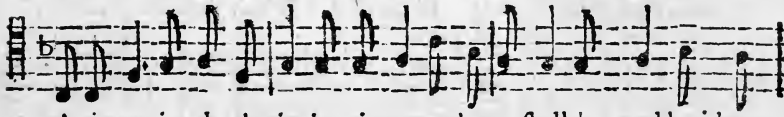
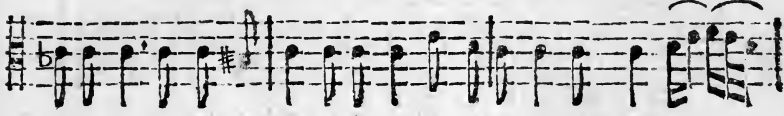
Glory, &c. Father, &c. Son and to the ho-ly Ghost.



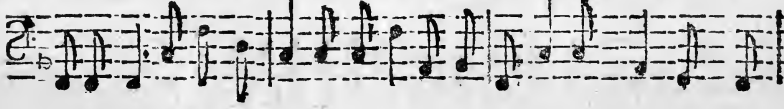
CHORUS.



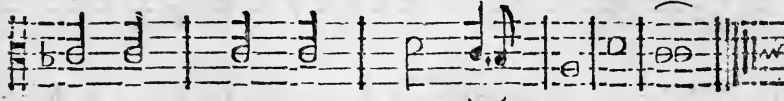
As it was in the beginning, is now and ever shall be, world without



As it was in the beginning, is now and ever shall be world without



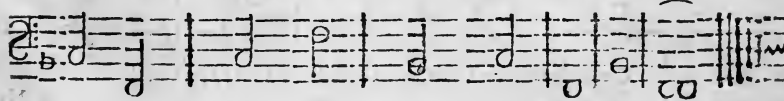
end. A ————— men, A—men.



A —men, A —men, A —men, A—men.



end. A ————— men, A—men.



A —men, A —men, A —men, A—men.

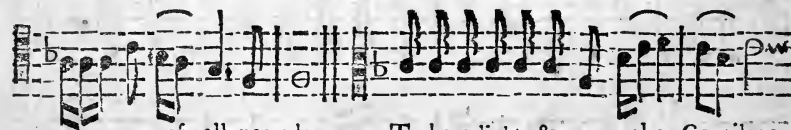
NUNC DIMITTIS.



Lord, &c. thy servant depart in peace, according to thy word.



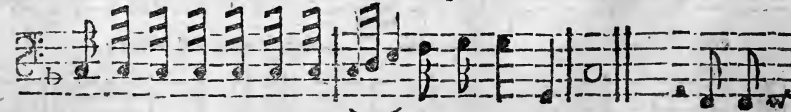
For mine eyes, &c. thy sal-va-tion. Which thou hast pre-pa-red



of all peo-ple. To be a light, &c. the Gen-ti-les:



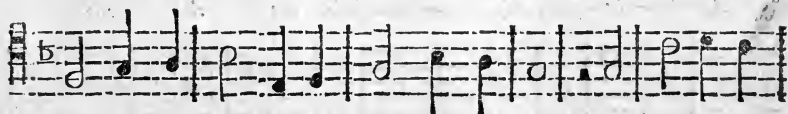
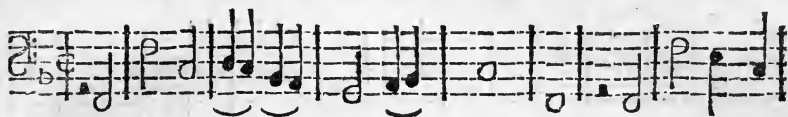
and to be the Glory of thy Peo-ple Is-ra-el, Glory, &c.



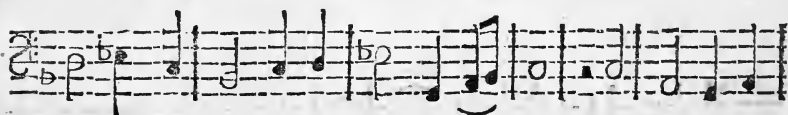
Sing the GLORIA PATRI as in MAGNIFICAT.

A N T H E M S *in Four Parts.*A N T H E M I. *Taken out of the 12th Chapter of Iſaiah.*

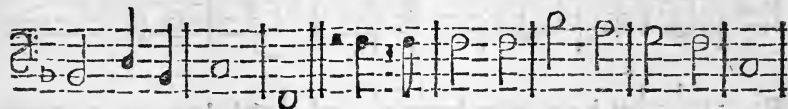
Behold the Lord is my ſal—va—tion, in him will I



truſt; for the Lord is my ſtrength and my ſong: And he is be—



—come my ſal—va—tion. Cry a—loud, and ſing un—to the Lord,



for great is the holy, holy, holy, holy, holy, holy one of Iſ—ra—el.



CHORUS,

S

Al—le—lu—jab, Al—le—lu—jab. :ll: :ll: :ll:

S

Al—le—lu—jab, Al—le—lu—jab. :ll: :ll: :ll:

:ll: :ll: Al—le—lu—jab.

:ll: :ll: Al—le—lu—jab.

ANTHEM

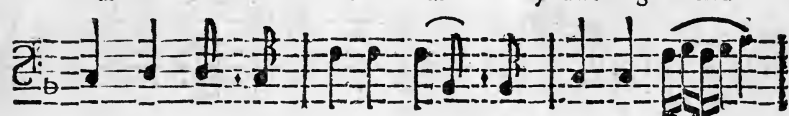
ANTHEM II. *Taken out of the 84th Psalm.*



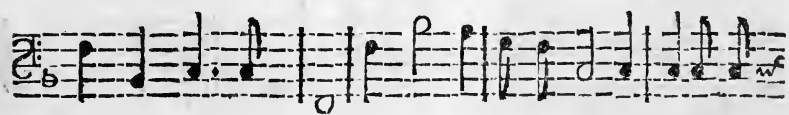
O how a—mi—able are thy dwellings thou Lord of Hosts, how



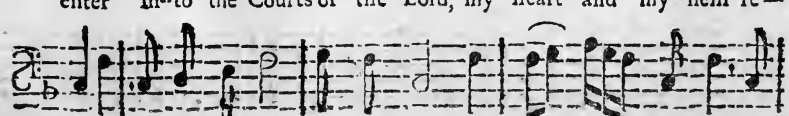
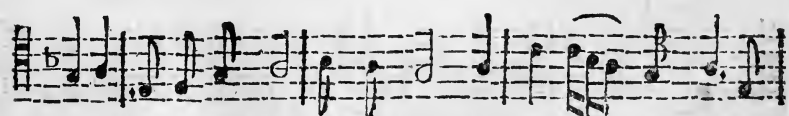
a— mi—able are thy dwellings thou



Lor— d of hosts, my soul hath a desire and longing to

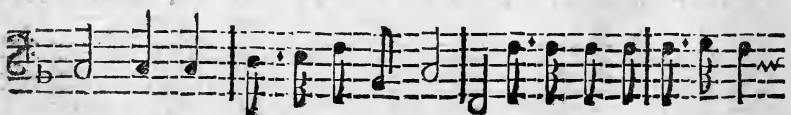
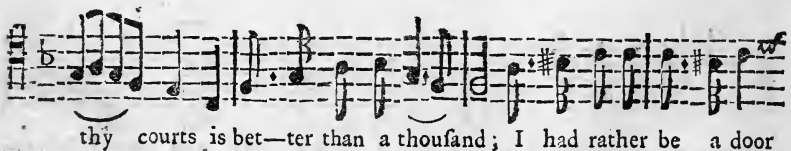
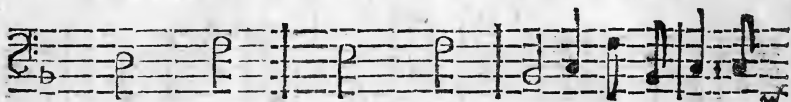


enter in-to the Courts of the Lord, my heart and my flesh re—



joy—

Continued.

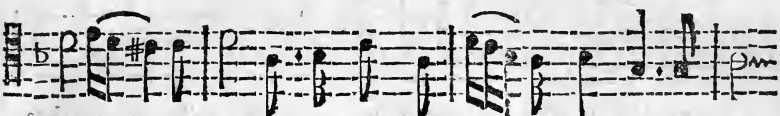


keeper

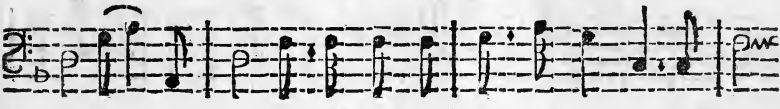
Continued.



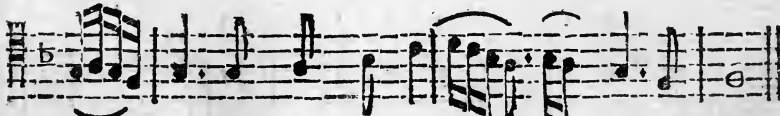
keeper in the house of my God, than to dwell in the tents of



un-god-li-ness, for the Lord God it a light and defence,



the Lord will give grace and wor—ship, and no good thing shall he



with—hold from them that li—ve a god—ly life.

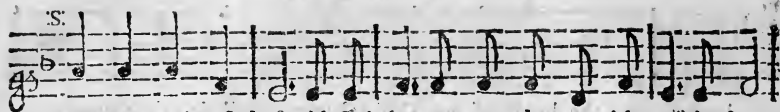


E

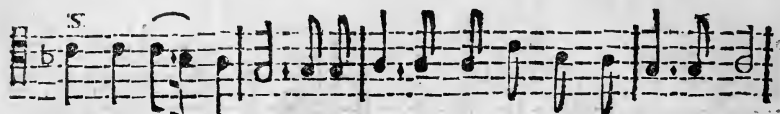
CHORUS.

Continued.

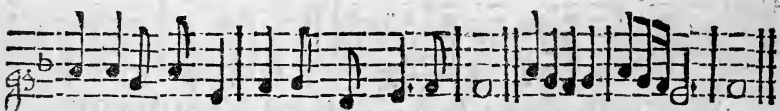
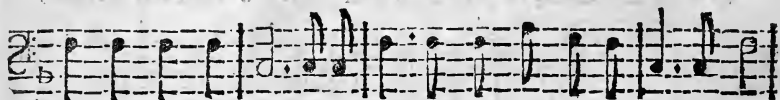
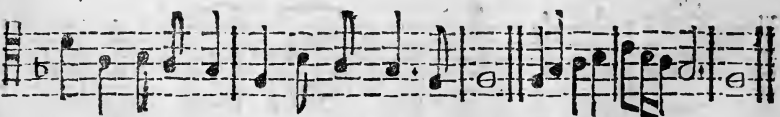
CHORUS.



O Lord God of hosts, blessed is the man that puts his trust in thee.

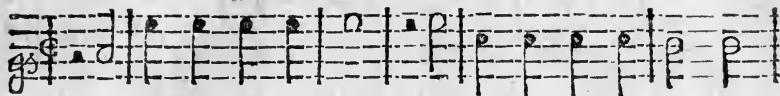


O Lord God of hosts, blessed is the man that puts his trust in thee.

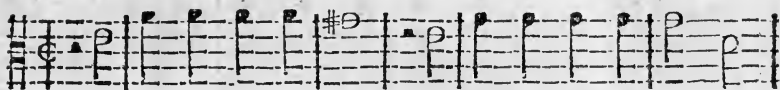
Blessed is the man that puts his trust in thee. *A* ————— *men.*Blessed is the man that puts his trust in thee. *A* ————— *men.*

Sing

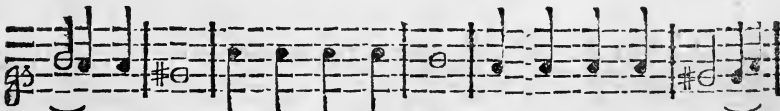
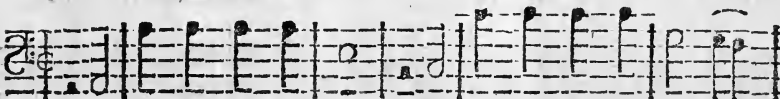
A N T H E M III. *Taken out of the 96th Psalm.*



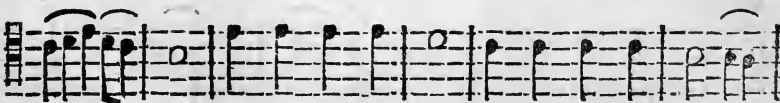
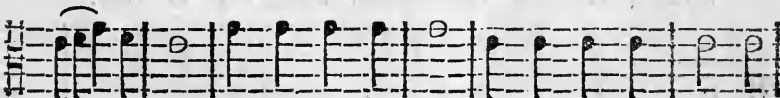
Sing, sing un—to the Lord, sing, sing un—to the Lord, and



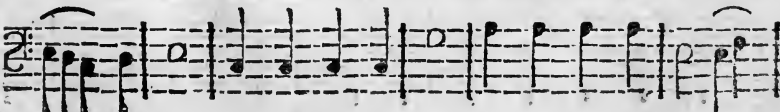
Sing, sing un—to the Lord, sing, sing un—to the Lord, and



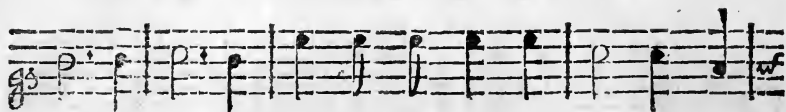
praise his name ; sing un—to the Lord, sing un—to the Lord, and



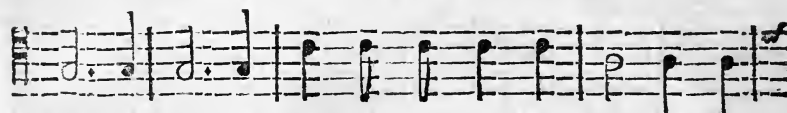
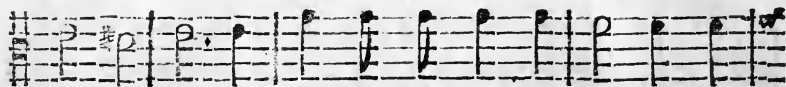
praise his name ; sing un—to the Lord, sing un—to the Lord, and



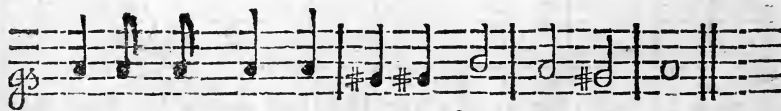
Continued.



praise his name, be tell-ing of his fal—va—tion, be



praise his name, be tell-ing of his fal—va—tion, be



tell-ing of his fal—vation from day to day.



tell-ing of his fal—va—tion from day to day.



Continued,

Treble and Bass.

De—clare his Honour, de—clare his Honour, his Honour, his

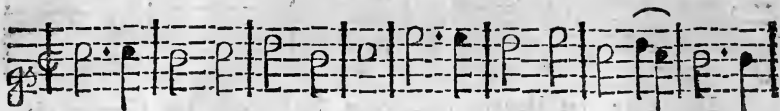
Honour un—to the heathens, and his wonders, his wonders, his

won—ders un—to the people, and his wonders, his

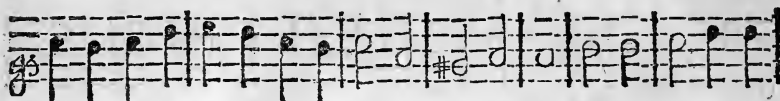
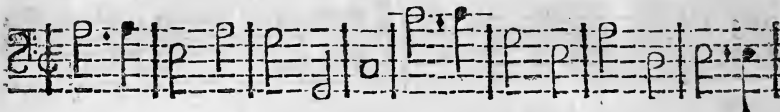
won—ders un—to the people. Sing unto, &c. (as before.)

Tre.

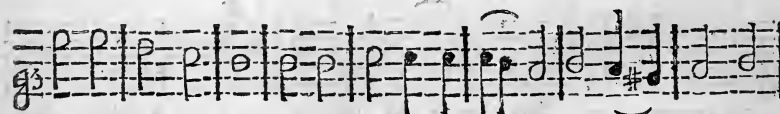
Continued.

Treble and Bass.

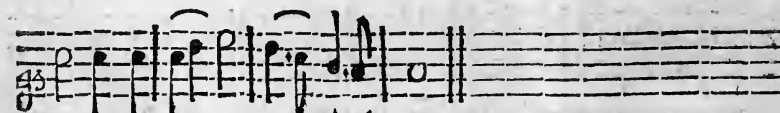
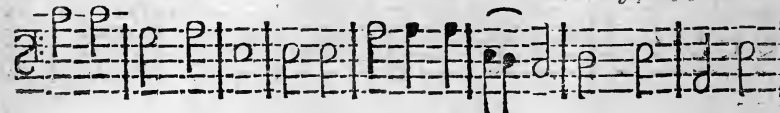
For the Lord, the Lord is great, for the Lord, the Lord is great, he



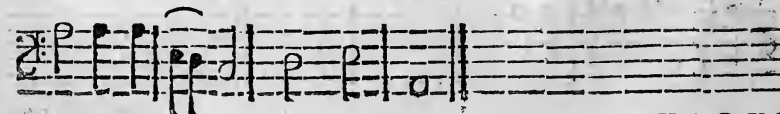
cannot, cannot worthily be praised, be praised, he is more to be



feared than all Gods, he is more to be feared than all Gods, is



more to be fear-ed than all Gods. Sing unto the Lord, (as before.)



C H O R U S.

Continued.

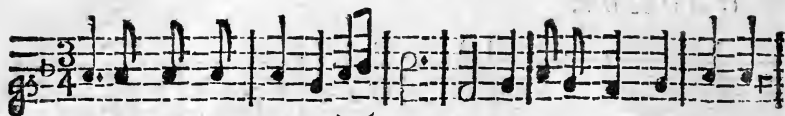
CHORUS.

Allelujab, :ll: :ll: :ll: Allelujab,

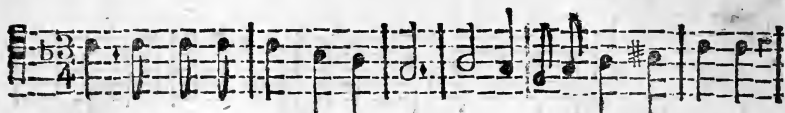
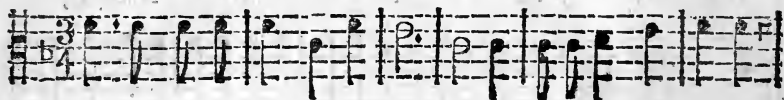
Allelujab, :ll: :ll: :ll: Allelujab,

Al-le-lujab, Al-le-lu-jab.

Al-le-lu-jab, Al-le-lu-jab.

A N T H E M IV. *Taken out of the 125th Psalm.*

They that put their trust in the Lord, shall be even as mount Si-on



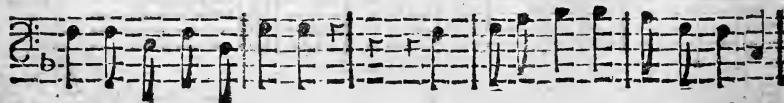
They that put their trust in the Lord, shall be even as mount Si-on



which may not be remov-ed, but standeth fast, but standeth fast for



which may not be removed, but standeth fast, but standeth fast for



Continued.

ever, but standeth fast for ever. The hills stand about Je-ru-sa-lem,

ever, but standeth fast for ever. The hills stand about Je—ru-salem.

even so, even so standeth the Lord round about his people, from

even so, even so standeth the Lord round about his people, from

F

this

Continued.

this time forth, from this time forth, for e-ver-more,

this time forth, from this time forth, for e-ver-more,

this time forth, from this time forth, for e-ver-more, for

this time forth, from this time forth, for e-ver-more, for

for e

for e

e-ver more, e-ver,

e-ver more, e-ver,

for e-ver, for ver

Continued.

ver more, from this time forth for e-ver more.

e-ver more, from this time forth for e-ver more.

e-ver more, from this time forth for e-ver more.

e-ver more.

Treble to Magnificat.

My soul doth magnify the Lord, and my

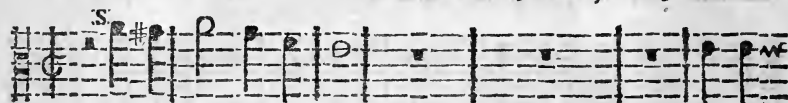
Spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness, of his hand Maiden.

For behold from henceforth, all generations shall call me blessed, &c.

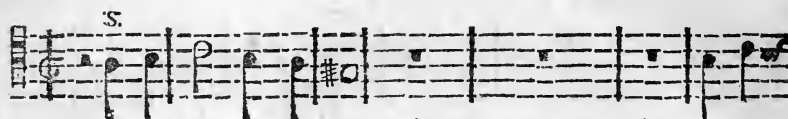
A N T H E M V. *Taken out of the 103d Psalm.*

Praise the Lord, O my soul, and all

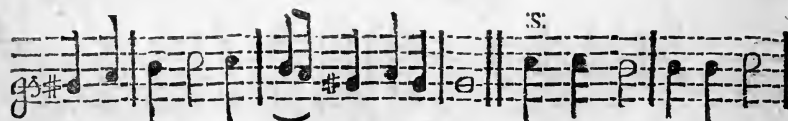


Praise the Lord, O my soul,

and all



Praise the Lord, O my soul, and all



that is within me praise his ho-ly name, Praise the Lord, O my soul,

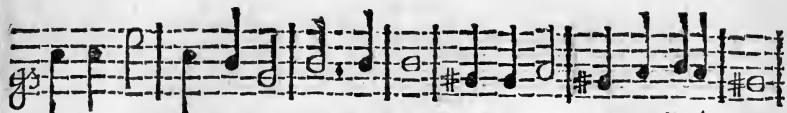


that is within me praise his ho-ly name. Praise the Lord, O my soul,

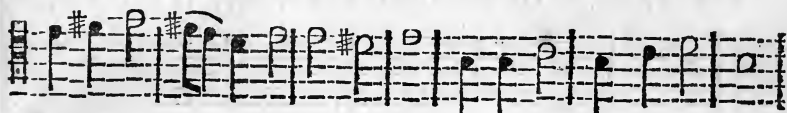
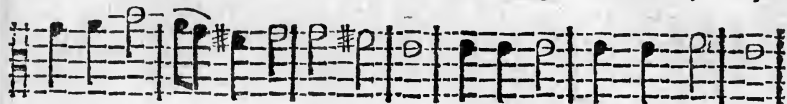


and

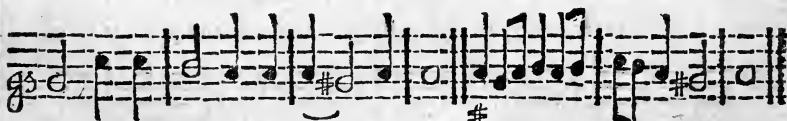
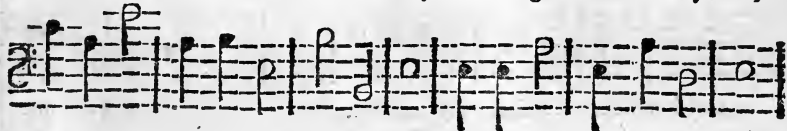
Continued.



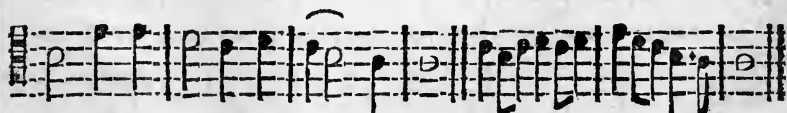
and forget not all his be-ne-fits, who for-giv-eth all thy sins,



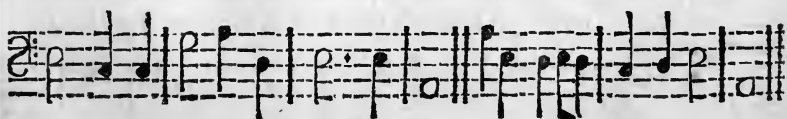
and forget not all his be-ne-fits, who for-giv-eth all thy sins,



and healeth all thy in—fir—mi—ties. *A* — — — — *men:*

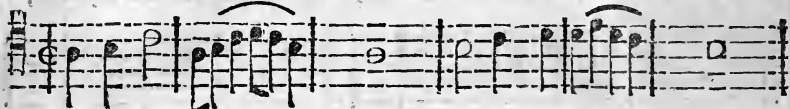


And healeth all thy in—fir—mi—ties. *A* — — — — *men.*

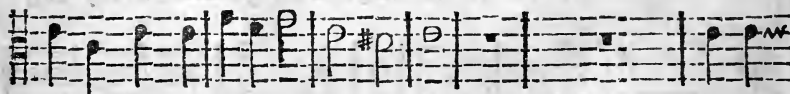
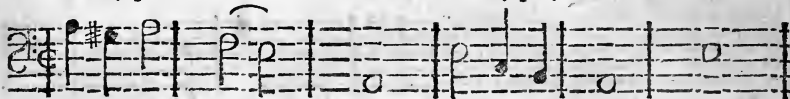


A N T H E M VI. *Taken out of the 39th Psalm.*

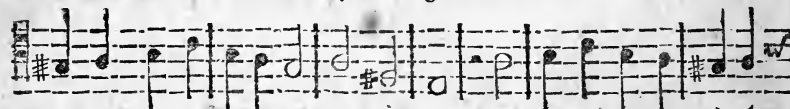
Hear my pray'r, O Lord, hear my pray'r, O Lord,



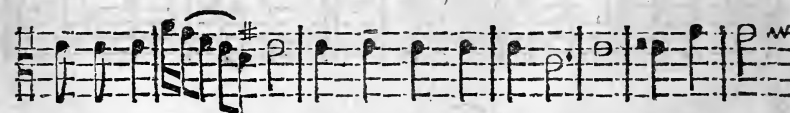
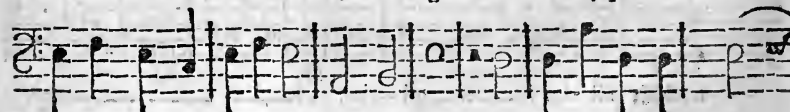
Hear my pray'r, O Lord, hear my pray'r, O Lord,



and with thine ear consider my calling, hold not



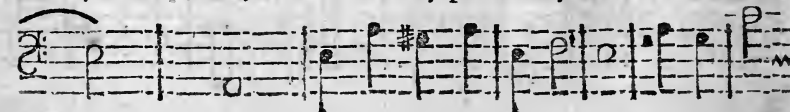
and with thine ear, consider my calling, hold not thy peace at m—



thy peace at my tears, hold not thy peace at my tears, for I am

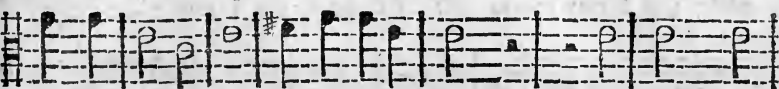


—y tears, hold not thy peace at my tears, for I am



a stranger

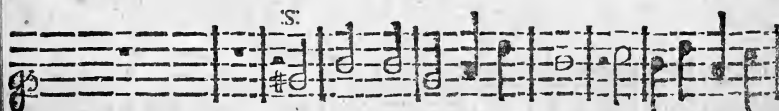
Continued.



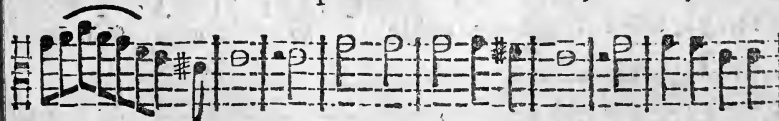
a stranger with thee, and a sojourner, as all my



a stranger with thee, and a sojourner, as all my Fa



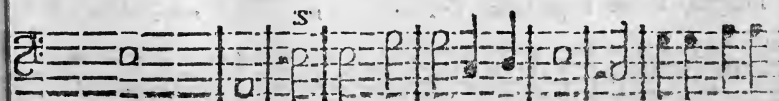
O spare me a little while, a little, little



Fa — there were. O spare me a little while, a little, little

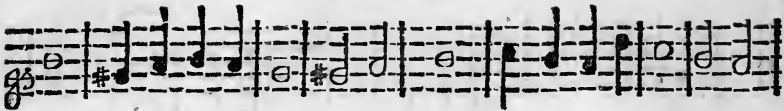


— there were. O spare me a little while, a little, little

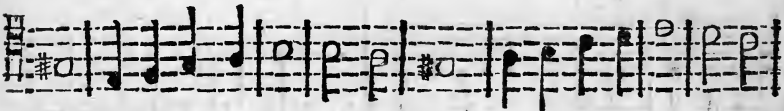


while,

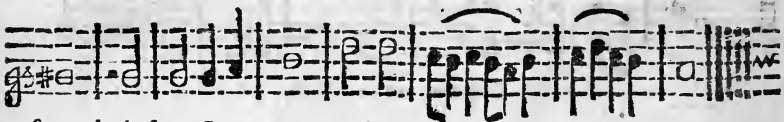
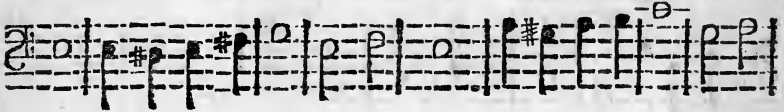
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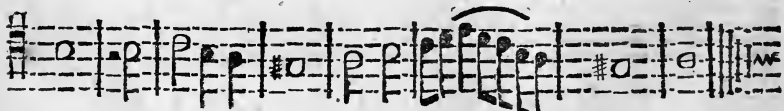
while, that I may re-co-ver my strength, that I may re-co-ver my



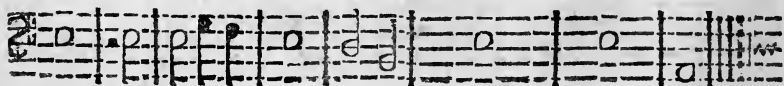
while, that I may re-co-ver my strength, that I may re-co-ver my



strength, before I go hence and be no more seen.



strength, before I go hence and be no more seen.



ANTHEM

A N T H E M VII. Taken out of the 24th Psalm.

Lift up your heads, O ye gates, and be ye lift up ye

e-ver-laft ing doors, and the King, the King of Glo-ry

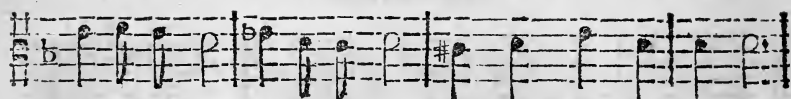
sha ————— ll, sha ————— ll come in.

Treble alone.

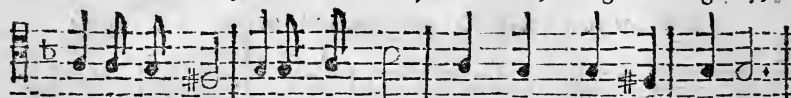
Who is the King, the King of Glo-ry?

who is the King, the Kin ————— g of Glo-ry?

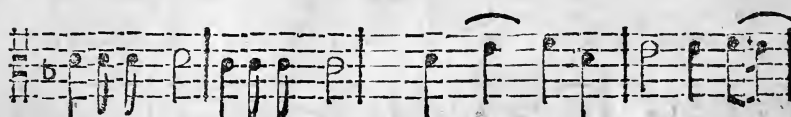
Continued.



it is the Lord, it is the Lord, the Lord, strong and mighty,



it is the Lord, it is the Lord, the Lord, strong and mighty,



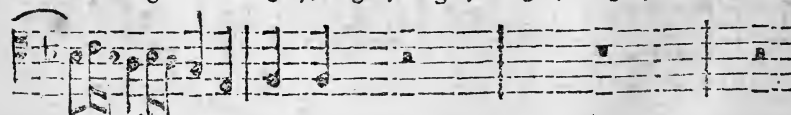
even the Lord, even the Lord, strong and mighty, strong



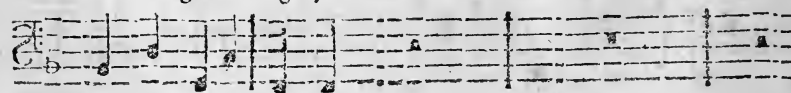
even the Lord, even the Lord, strong and mighty, strong



—g and mighty, mighty mighty, mighty, mighty in battle,



—g and mighty,



Continued.

mighty, mighty,

mighty, mighty,

mighty, mighty, mighty, mighty, migh— — — — — ty, mighty

mighty, migh—ty in bat-tle,

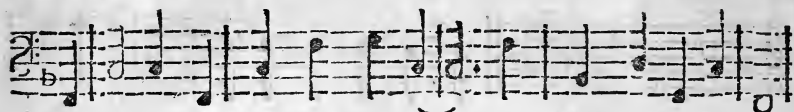
mighty, migh—ty in bat-tle. Lift up your heads, O ye gates

And be ye lift up, ye e-verlasting doors, and the King, the King

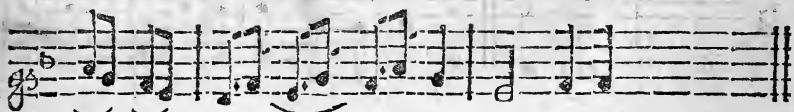
Continued.



of Glory sha— — — — —ll, sha— — — — —ll come in,

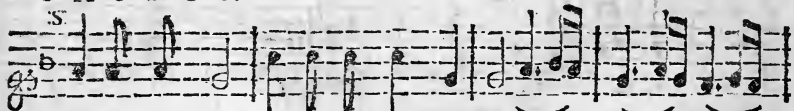
*Treble alone.*

Who is the King, the King of Glo—ry? who is the

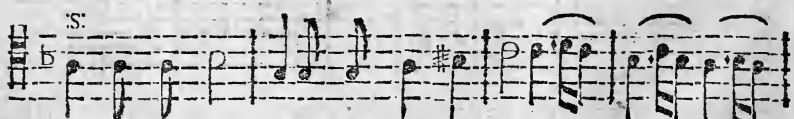


King, the Ki— — — — —ng of Glory?

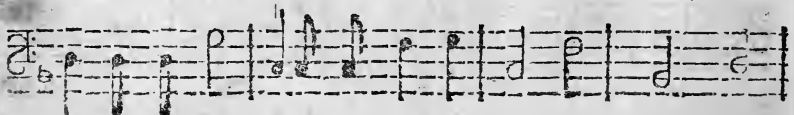
C H O R U S.



Even the Lord, even the Lord of hosts, he is the

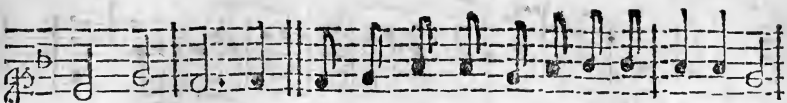


E—ven the Lord, even the Lord of hosts, he is the

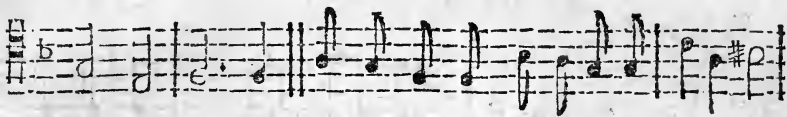


King

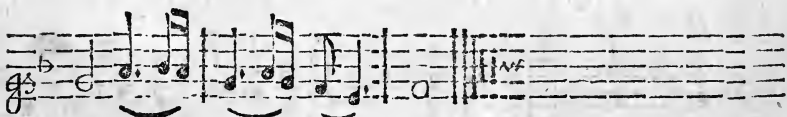
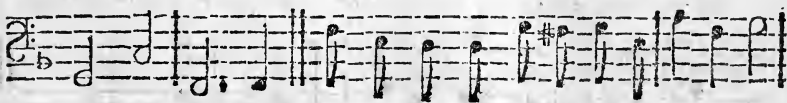
Continued.



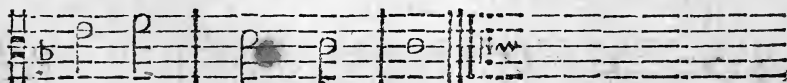
King of Glo—ry? Al—lu—le—jab, Al—le—lujab, Al—le—lu—



King of Glo—ry? Al—le—lu—jab, Al—le—lujab, Al—le—lu—



jab, Al—le—lu—jab.



jab, Al—le—lu—jab.



Behold

A N T H E M VIII. Taken out of the 2d Chapter of St. Luke.

Tenor & Bassus.

Be-hold, be-hold I bring you glad tidings of great joy,

Treble alone.

Behold, be-hold I bring you glad tidings of grea— t joy,

Bassus alone.

Behold, be-hold I bring you gla— d tidings of great joy,

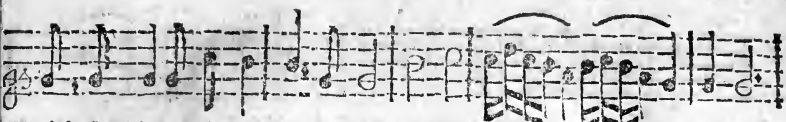
glad tidings, gla— d tidings of great joy,

glad tidings, gla— d tidings of great joy,

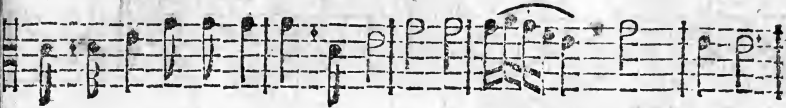
glad tidings, gla— d ti-dings of great joy,

glad tidings, glad ti—dings of great joy,

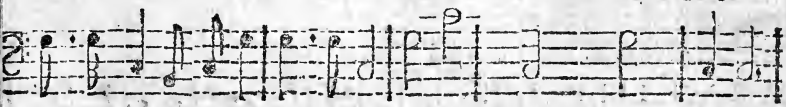
Continued.



Which shall be to all people, to all, all, all, all, all people.



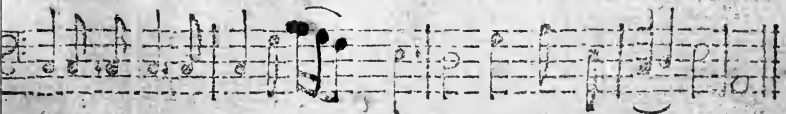
Which shall be to all people, to all, all, all, all, all people.



For unto thee this day is born, a Sav'our, which is Christ the Lord.

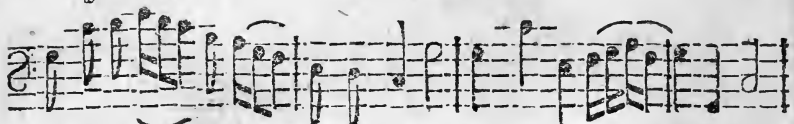


For unto thee this day is born, a Sav'our, which is Christ the Lord.

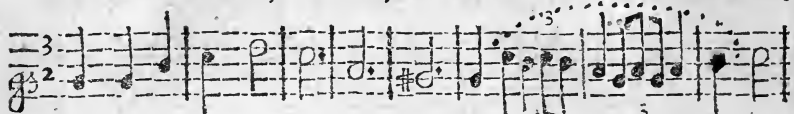


For

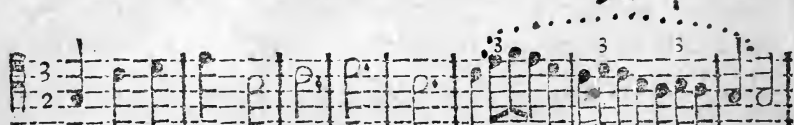
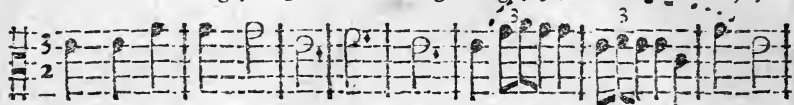
Continued.

Bassus alone.

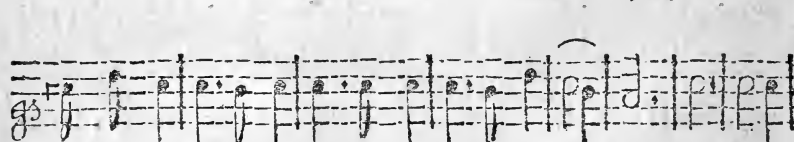
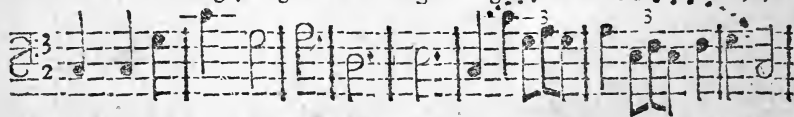
For unto this day is born, a Sav'our which is Chri—st the Lord.



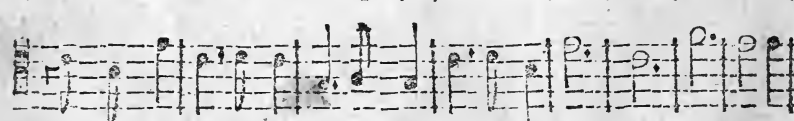
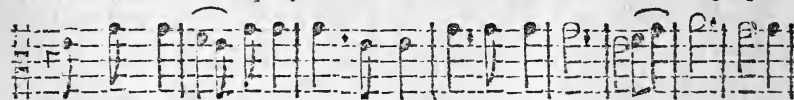
Behold I bring you glad ti—dings of grea—t joy



Behold I bring you glad ti—dings of grea—t joy,



Which shall be to all people, which shall be to all, all, all, all people.



Which shall be to all people, which shall be to all, all, all, all people.



Glory

Continued.



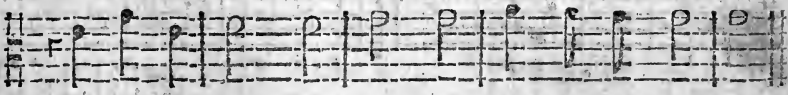
Glory be to God on high, Glo—ry be to God, to God on high,



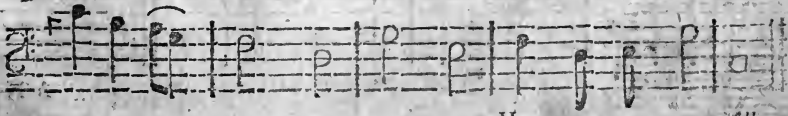
Glory be to God on high, Glo—ry be to God, to God on high,



and on earth, peace, peace, peace, peace, good will to—wards men.



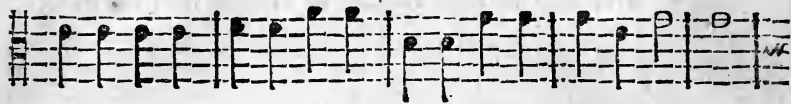
and on earth, peace, peace, peace, peace, good will to—wards men.



Continued.

S:


Al-le-lu-jah, :ll: :ll: :ll:



S:


Al-le-lu-jah, :ll: :ll: :ll:



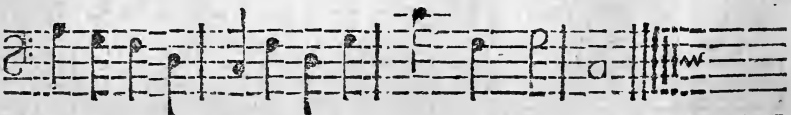


:ll: :ll: Al-le-lu-jah.

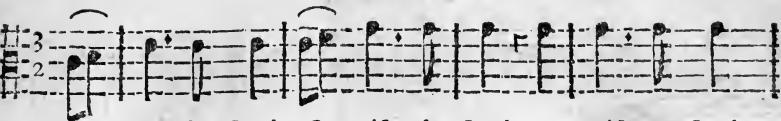




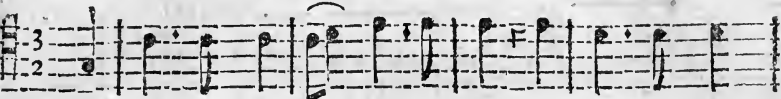
:ll: :ll: Al-le-lu-jah.



ANTHEM IX. Taken out of the 147th Psalm.



O praise the Lord, O praise the Lord, O praise the Lord,



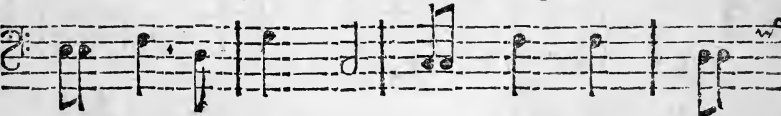
O praise the Lord, O praise the Lord, O praise the Lord,



for it is a good thing to sing prai—ses, to sing



for it is a good thing to sing prai—ses, to sing



praises, to sing prai—ses un—to our God.

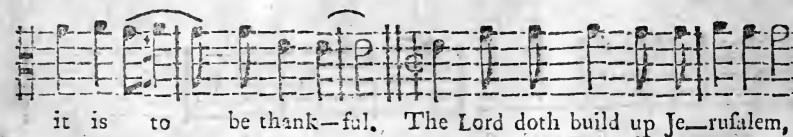
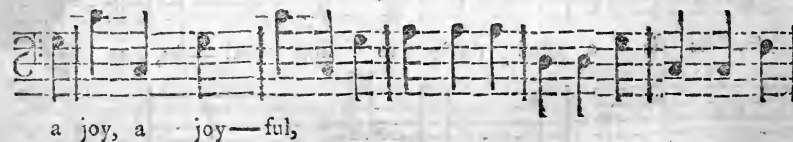
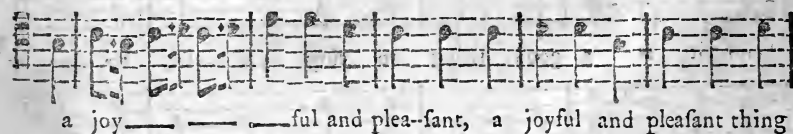
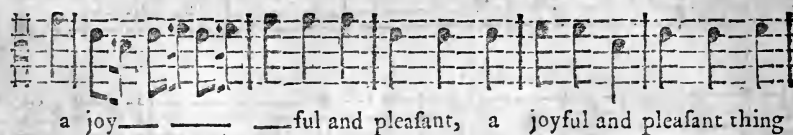
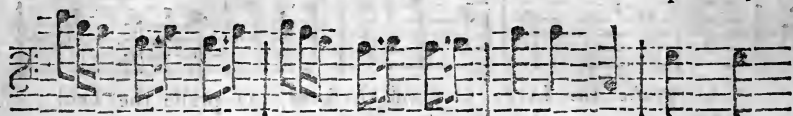
Tenor & Bassus.



praises, to sing prais un—to our God, yea, a joy—



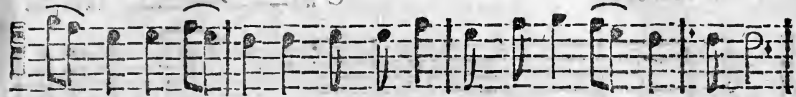
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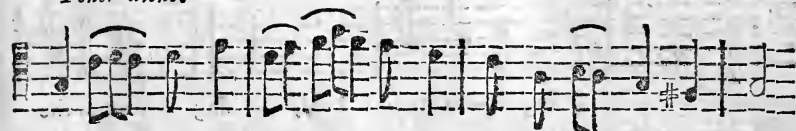
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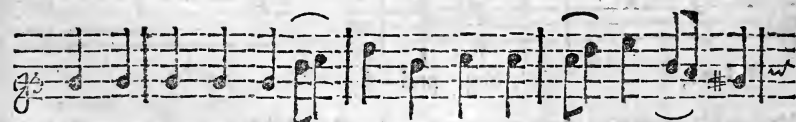
and gather to gether the out cast, the out cast of Is—ra—el.



and gather to gether the out cast, the out cast of Is—ra—el.

*Tenor alone.*

He heal—eth those, he heal—eth those that are bro—ken in heart,



and giveth medicine, and giveth medicine to heal, to heal



and giveth medicine, and giveth medicine to heal, to heal



their

Continued.

their sickness, O sing — — — g unto the

their sickness, O sing — — — g unto the

O sing un—to the Lord, sing un-to the

Lord, sing prai—ses,

sing prai — — —

Lord, sing praises,

Lord, sing prai—ses,

sing

Continued.

ing prai — fes un — to our God.

— fes, ing prai — fes un — to our God.

ing prai — fes un — to our God.

ing prai — fes un — to our God.

Allelujah, :ll: :ll: :ll:

S:
Allelujah, :ll: :ll: :ll:

ANTHEM X. Taken out of the 68th Psalm.

O sing un-to God, O sing un-to God, sing praises, sing

O sing un-to God, O sing un-to God, sing praises, sing

praises un-to his name, magnific him, magnific him and praise him,

praises un-to his name, magnific him, magnific him and praise him,

and re-joy

and re-joy

Continued.

ce be fore him, e ven God in his ho ly ha bi ta tion.

ce be fore him, e ven God in his ho ly ha bi ta tion.

ce be fore him, e ven God in his ho ly ha bi ta tion.

Bassus alone.

The earth shoo

Who is the God of If ra el?

at the pre fence of God. Who is the God of If ra el?

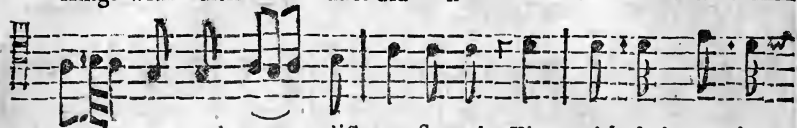
at the pre fence of God. Who is the God of If ra el?

at the pre fence of God. Who is the God of If ra el?

Continued.

Tenor alone.

Kings with their Ar—mies did fl



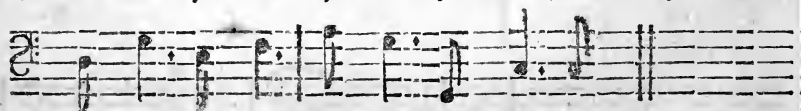
ee and were dif—com—fit—ed, Kings with their Armies



did flee and were dif—com—fit—ed,

Bassus alone.

Then were they as white, as white, as white, as white,



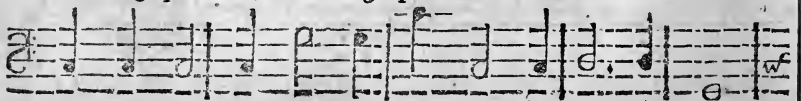
as white, as white as snow in Sal—mon.



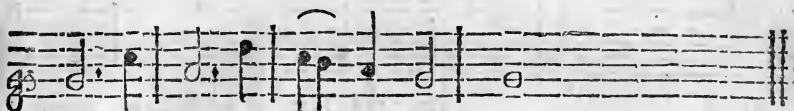
O sing prai—ses, O sing prai—ses un—to the Lord,



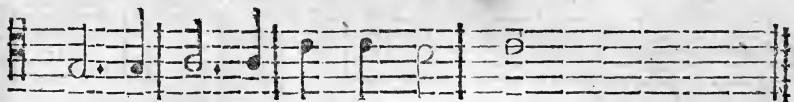
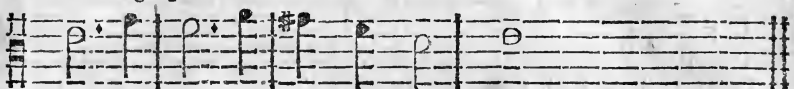
O sing prai—ses, O sing prai—ses un—to the Lord,



Continued.



O sing prai—ses, un—to the Lord,



O sing prai—ses un—to the Lord.



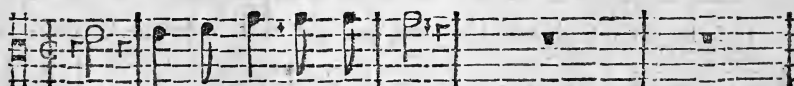
Bassus alone.



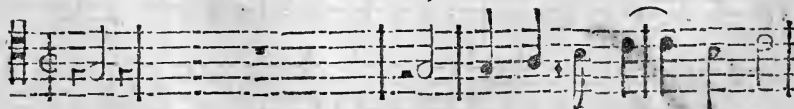
Who fit—eth in the Heavens, o



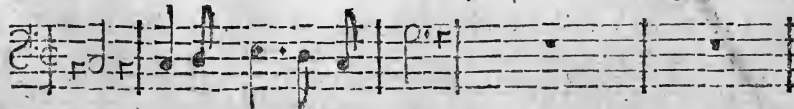
—ver all from the be—gin—ning.



Lo! he doth fend out his voice,



Lo! yea, and that a mighty voice,



Lo! he doth fend out his voice,

Continued.

yea, and that a might—ty voice.

Lo! he doth fend out his voice,

yea, and that a migh—ty voice.

Lo! he doth fend out his voice, yea, and that a migh—ty voice.

Lo! he doth fend out his voice, yea, and that a mighty voice.

Lo! he doth fend out his voice, yea, and that a migh—ty voice.

Lo! he doth fend out his voice, yea, and that a migh—ty voice.

Lo! he doth fend out his voice, yea, and that a migh—ty voice.

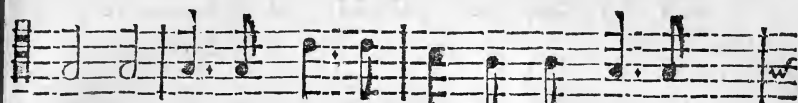
Lo! he doth fend out his voice, yea, and that a migh—ty voice.

Lo! he doth fend out his voice, yea, and that a migh—ty voice.

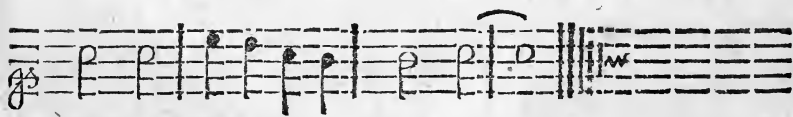
Continued.



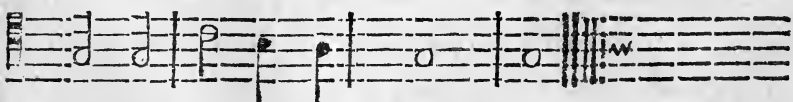
O God, won—der—ful art thou in thy ho—ly



O God, won—der—ful art thou in thy ho—ly



pla—ces, *A* — — — — — *men*



pla—ces, *A* — — — — — *men.*



Thou

A N T H E M XI. Taken out of the 65th Psalm.

Tenor alone.

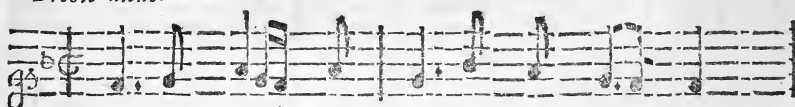
Thou, O God, art prai—fed in Si—on,

Bassus alone.

Thou, O God, art prai—fed in Si—on,

Contra alone.

Thou, O God, art prai—fed in Si—on,

Treble alone.

Thou, O God, art prai—fed in Si—on,

Tenor alone.

un—to thee shall the vow be perform—ed in Je—ru—fa-lem.

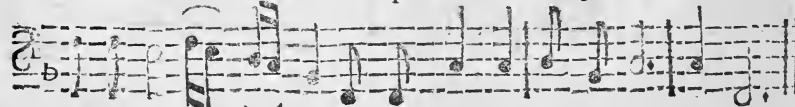
S:



un—to thee shall the vow be perform—ed in Je—ru—fa-lem.



un—to thee shall the vow be perform—ed in Je—ru—fa-lem.



Continued.

S.

Thou that heareth the pray'r, unto thee shall all flesh come, unto thee

Thou that heareth the pray'r, unto thee shall all flesh come, unto thee

S.

shall all flesh come. Thou crown—est the year with thy goodness,

shall all flesh come. Thou crown—est the year with thy goodness,

shall all flesh come. Thou crown—est the year with thy goodness,

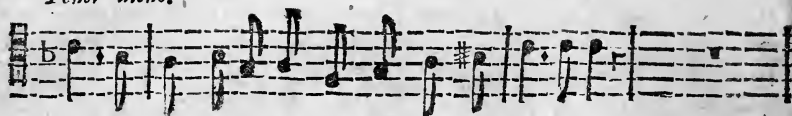
and thy Clou—ds drop fatness.

and thy Clou—ds drop fatness.

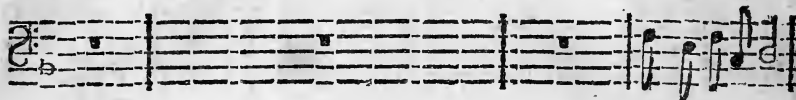
and thy Clou—ds drop fatness.

and thy Clou—ds drop fatness.

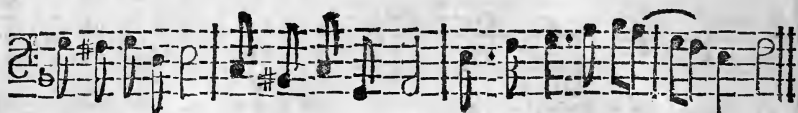
Continued.

Tenor alone.

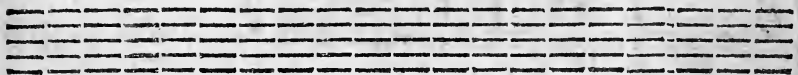
They shall drop up-on the dwellings of the wil-dernefs,

Bassus alone.

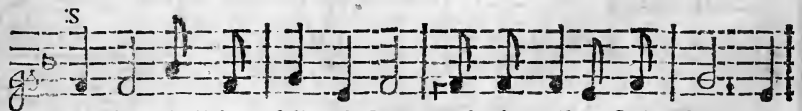
and the little hills,



and the little hills, and the lit-tle hills shall re-joice on ev'—ry side.



CHORUS.



The folds shall be full of sheep, and the valleys shall stand so



The folds shall be full of sheep, and the valleys shall stand so



thick

Continued.

thick with corn, that they shall laugh and sing.

thick with corn, that they shall laugh and sing:

thick with corn, that they shall laugh and sing:

thick with corn, that they shall laugh and sing:

A ————— *men.*

A ————— *men.*

K

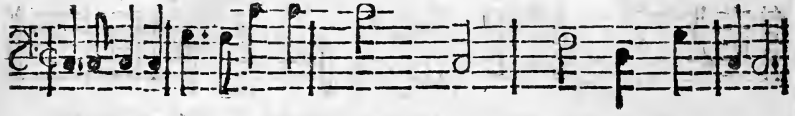
bs

ANTHEM XII. Taken out of the 100th Psalm.

Tenor & Bassus.



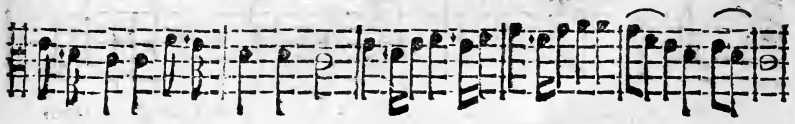
O be joyful, O be joyful, joy _____ ful,



Contra & Treble.



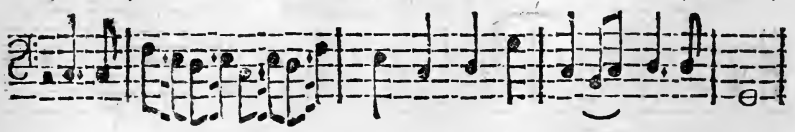
O be joyful, O be joyful, joy _____ ful in God all ye L.



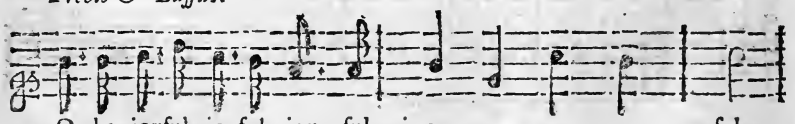
Tenor & Bassus.



O be joy _____ ful in God all ye Lands,



Treble & Bassus.

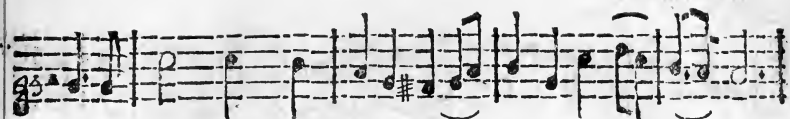


O be joyful, joyful, joy-ful, joy _____ ful,



O be

Continued.



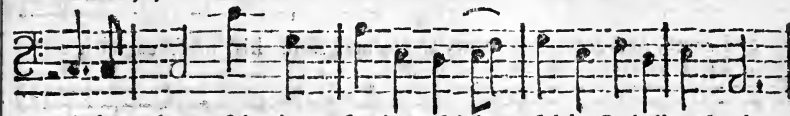
O be joy—ful, joy—ful, joyful, joy—ful in God all ye lands,



O be joy — — — — — ful in God all ye lands,



O be joy — — — — — ful in God all ye lands,

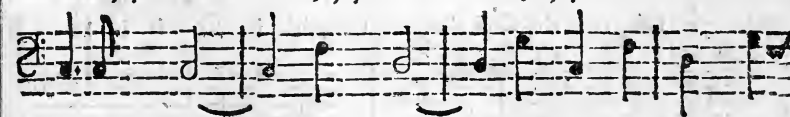


O be joy—ful, joy—ful joy—ful, joy—ful in God all ye lands,

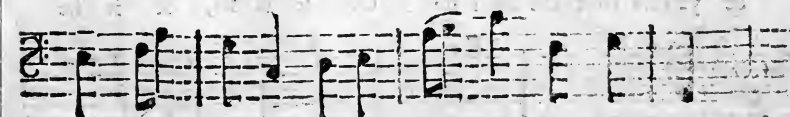
Tenor & Basses.



O be joy — — — — — ful, joy — — — — — ful, joy — — — — —



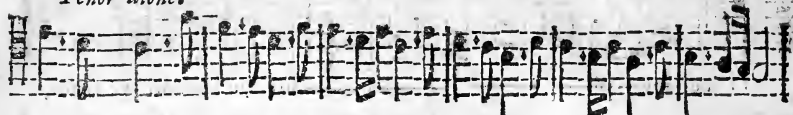
ful in God all ye lands,



Continued.

Bassus alone.

serve the Lord with glad _____ nefs,

Tenor alone.

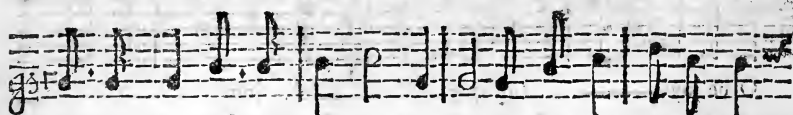
serve the Lord with glad _____ nefs,

Bassus alone.

and come, and come, and come, and come before his presence with a



son _____ 8'



be ye sure that the Lord he is God, it is he, it is he



be ye sure that the Lord he is God, it is he, it is he

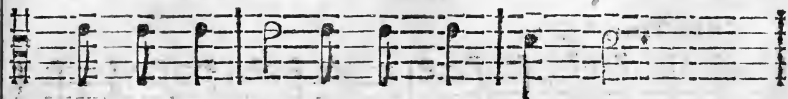


that

Continued.



that hath made us and not we our selves,



that hath made us and not we our selves,



Treble and Bass.



we are his people and the sheep, and the sheep of his pas_ture.



Tenor & Bassus.



O go your way in-to his gates with thank_gi_ving.



and

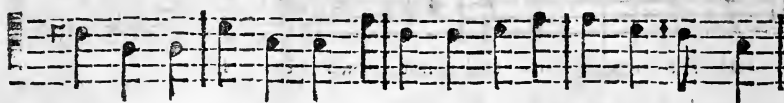
Continued.

Treble alone.

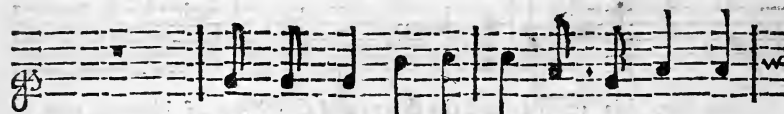
and in--to his cour_____ts with praise.

Contra Tenor, Bassus.

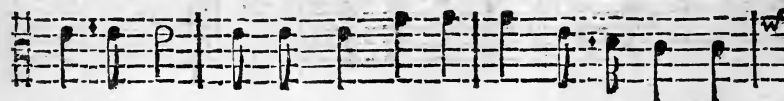
Be thankful un—to him, be thankful un—to him and speak good



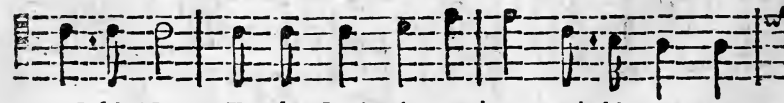
Be thankful un—to him, be thankful un—to him and speak good



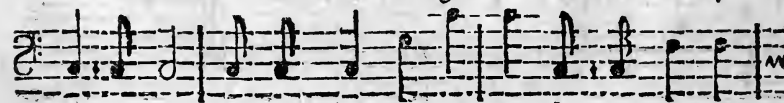
For the Lord is gracious and his mer—cy



of his Name.



of his Name. For the Lord is gracious and his mer—cy

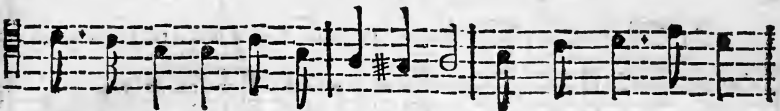
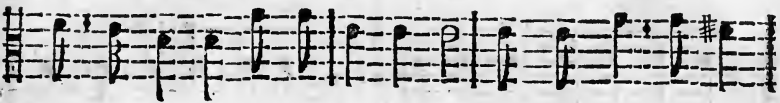


and

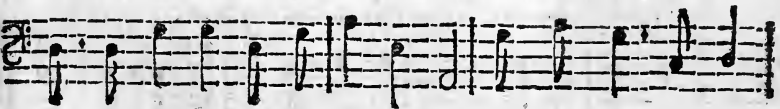
Continued.



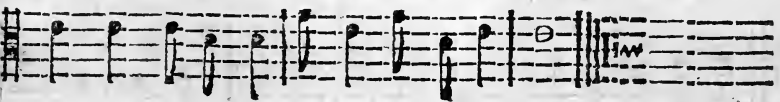
and his mer-cy is e-ver-last-ing, and his truth en-dur—



and his mer-cy is e-ver-last-ing, and his truth en-dur—



—eth from ge-ne-ra-tion, to ge-ne-ra-tion.



—eth from ge-ne-ra-tion, to ge-ne-ra-tion,

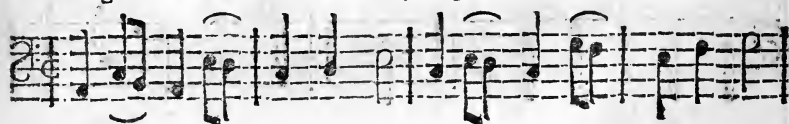


ANTHEM XIII. *Taken out of the 106th Psalm;*

O give thanks un—to the Lord, O give thanks un—to the Lord,



O give thanks un—to the Lord, O give thanks un—to the Lord,



for he is gra—ci—ous and his mer—cy en—dur—eth for e—



for he is gra—ci—ous, and his mercy en—dur—eth for e—



and

Continued.

—ver, and his mercy en—dureth for e—ver,

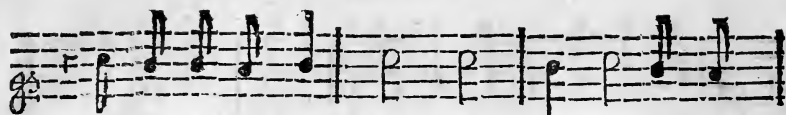
—ver, and e—ver, and his mercy en—dureth for e—ver,

for e—ver and e—ver,

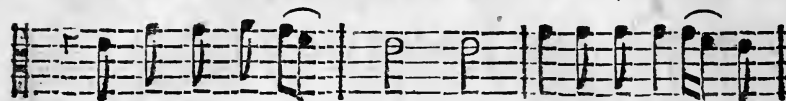
and his mercy en—dureth for e—ver.

and his mercy en—dureth for e—ver. Blessed are all they

Continued.



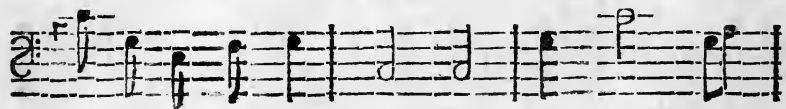
that always keep judgment, are all they that al—



Blessed are all they that al—



Blessed are all they that al—



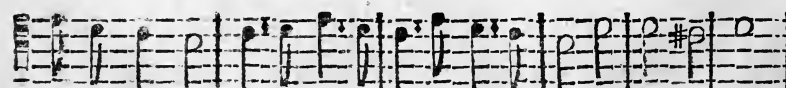
that always keep judgment, are all they



ways keep judgment,



ways keep judgment,

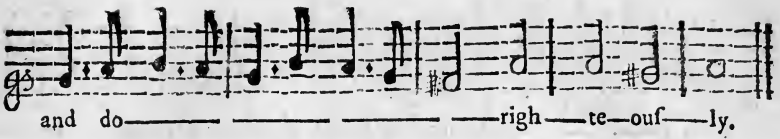


ways keep judgment, and do — — — — — righte—ouf—ly,

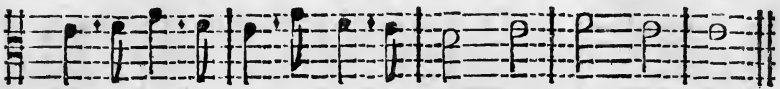


and

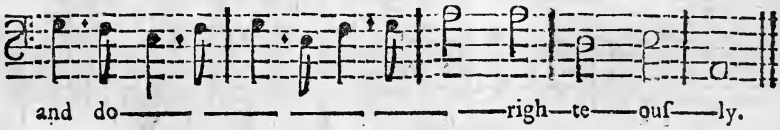
Continued.



and do _____ right—te—ouf—ly.



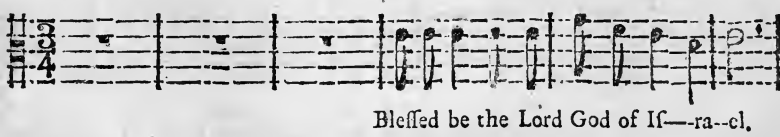

and do right—te—ouf—ly.



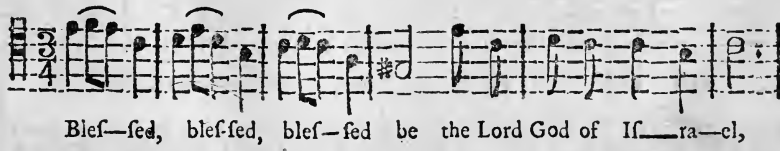
and do _____ right—te—ouf—ly.



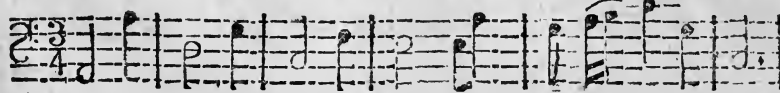
Blef-fed, blef-fed, blef-fed be the Lord God of If-ra-el,



Blessed be the Lord God of If-ra-el.



Blef-fed, blef-fed, blef-fed be the Lord God of If-ra-el,



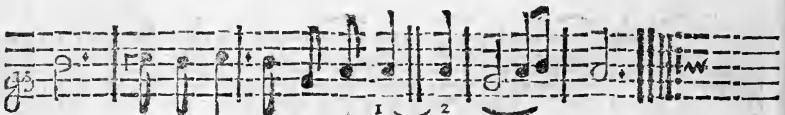
Continued.



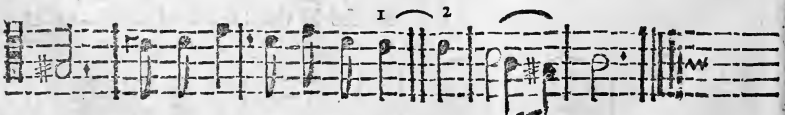
from e — — — — — verlaſting, and world without end, and world without



from e — — — — — verlaſting, and world without end, and world without



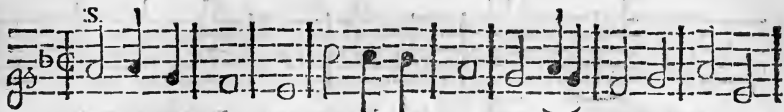
end, and let all the people ſay, A — — — — — men.



end, and let all the people ſay, A — — — — — men.



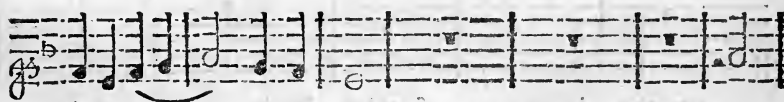
ANTHEM XIV. *Taken out of the 128th Psalm.*



Blessed are all they, blessed are all they that fear the Lord, and



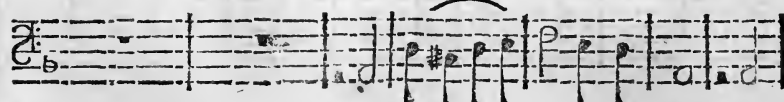
Blessed are all they, blessed are all they that fear the Lord,



wa—lk in his ways, and

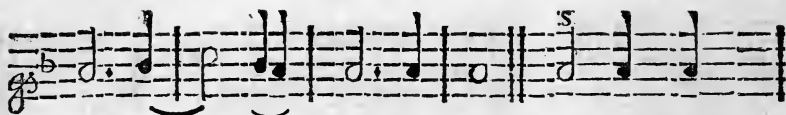


and wa—lk in his ways, and

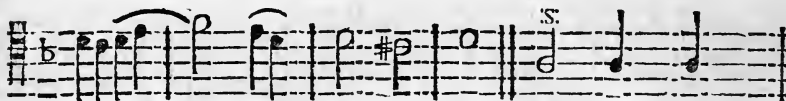


walk,

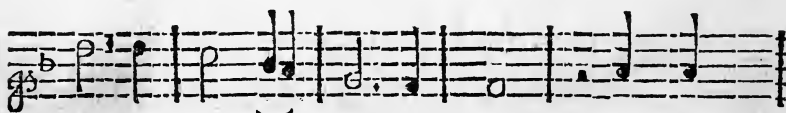
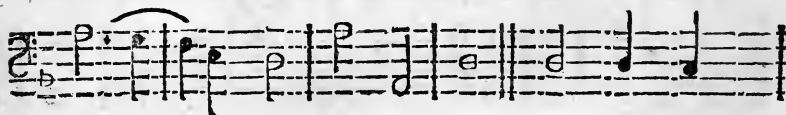
Continued,



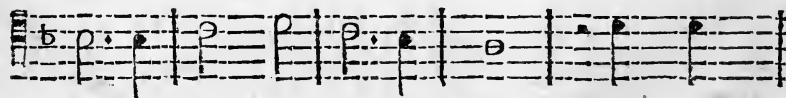
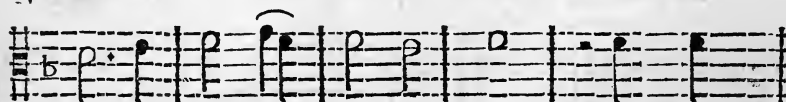
wal—k, walk in his ways: For thou shalt



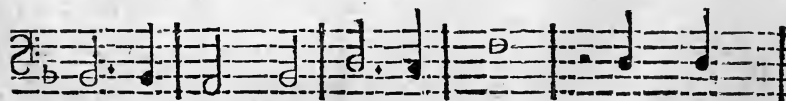
wal—k, walk in his ways: For thou shalt



eat the la—bour of thine hands, thou shalt



eat the la—bour of thine hands, thou shalt



eat

Continued.

eat the la—bour of thine hands, O well is thee,

eat the la—bour of thine hands, O well is thee,

and

O well is thee,

O well is thee, and hap— — — py shalt

hap— — — py shalt thou be,

O well

Continued.



O well is thee,

O well is thee, and



O well is thee, and hap

py shalt thou be, and

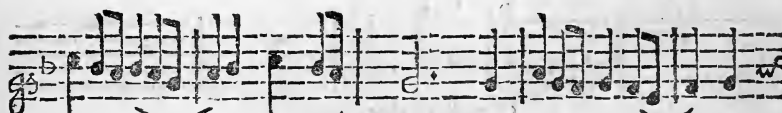


thou be,

O well is thee, and

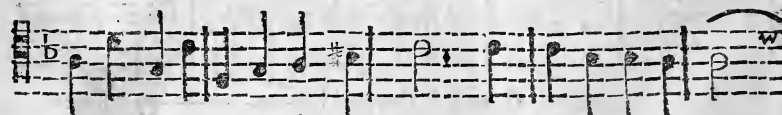
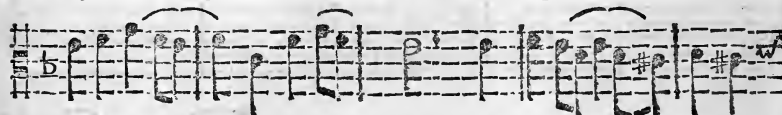


O well is thee.



hap

py shalt thou be, and hap



happy, happy, happy shalt thou be, and happy, happy, hap

O well is thee, and happy, happy, happy,
happy

Continued.



happy shalt thou be, hap-py shalt thou be.

— — py shalt thou be, hap-py shalt thou be.

A N T H E M XV. *Taken out of the 81st Psalm.*

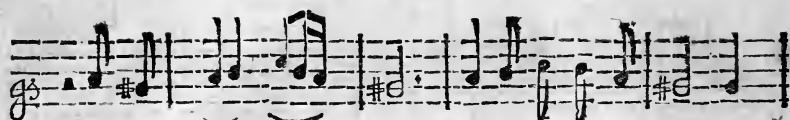


Sing we mer-ri-ly un—to God our strength,

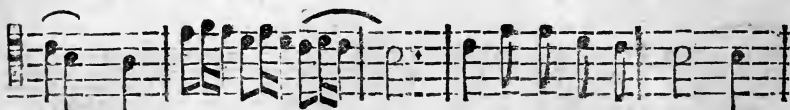
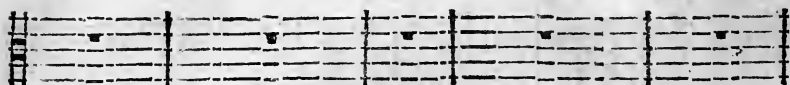
Sing we mer-ri-ly un—to God our strength, make a

M make

Continued.



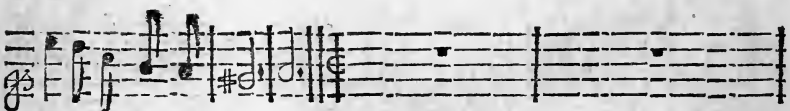
make a cheer—ful noise, un—to the God of Ja—cob,



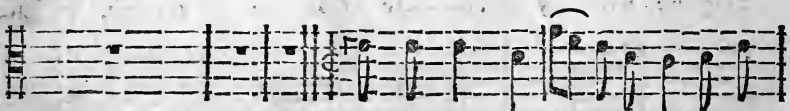
cheer—ful noi—se un—to the God of Ja—cob,



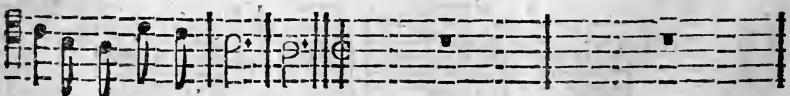
make a cheer—ful noise,



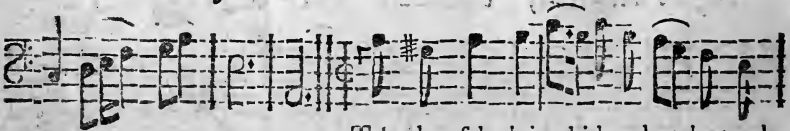
unto the God of Ja—cob.



Take the psalm, bring hither the tabret and



unto the God of Ja—cob.

Take the psalm, bring hither the tabret and
Take

Continued.

Take the psalm, bring hi—ther the tabret and

mer—ry harp with the lute.

Take the psalm, bring hi—ther the ta—bret and

mer—ry harp with the lute,

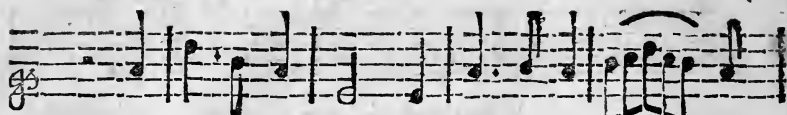
mer—ry harp, and mer—ry harp with the lute—

and mer—ry harp with the lute.

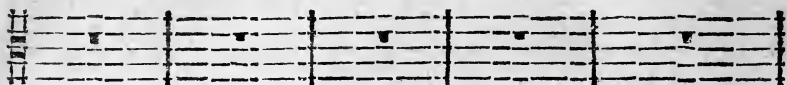
mer—ry harp, and mer—ry harp with the lute. Blow,

Blow up the Trum—
Blow

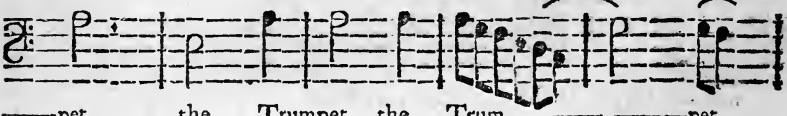
Continued.



Blow up the Trumpet, the Trumpet, the Trum—pet,



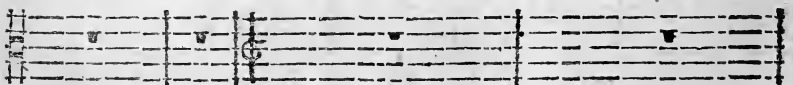
up the Trumpet, the Trum—pet, the Trum—pet,



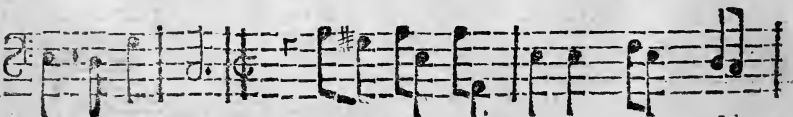
—pet, the Trumpet, the Trum—pet,



in the new Moon, even in the time appointed, and up-on our

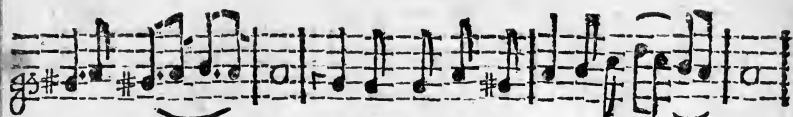


in the new Moon, e—even in the time ap-pointed, and up—on our



solemn

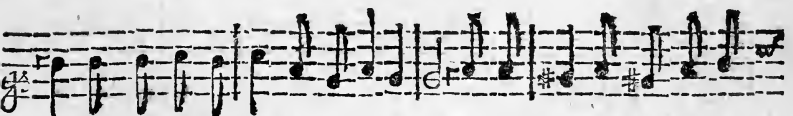
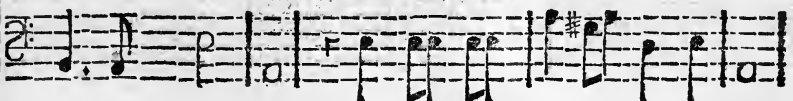
Continued.



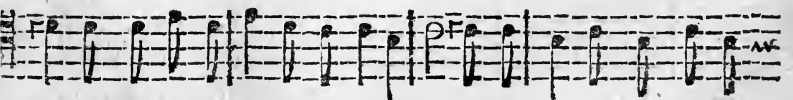
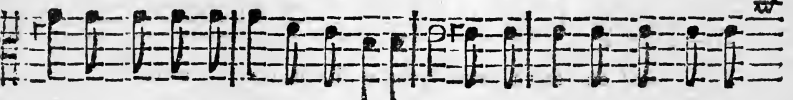
solemn feast—day : For this was made a statute in If—ra—el,



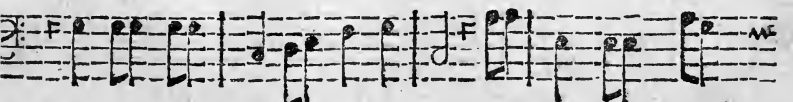
so-lemn feast—day : For this was made a statute in If—ra—el,



for this was made a statute in Ifra—el, and a law of the God of



for this was made a statute in Ifra—el, and a law of the God of



Jacob,

Continued.

Ja—cob, and a law of the God of Ja—cob. Glory be to God

Ja—cob, and a law of the God of Ja—cob. Glo—ry be to God

on high,

Glory be to

and on earth peace, good will towards men.

on high,

Glo—ry be to

and on earth peace, good will towards men.

God,

Continued.

God, glo—ry be to God, to God on high,

God, glo—ry be to God, to God on high,

and on earth peace, peace, good will to—ward men,

and on earth peace, peace, good will to—ward men.

Alle—

Continued.

Al-le-lu-jah, :||: :||: Al-le-lu-jah,

Al-le-lu-jah, :||: :||: Al-le-lu-jah,

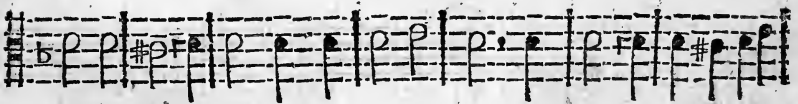
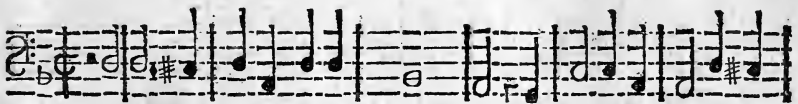
:||: :||: Al-le-lu-jah.

:||: :||: Al-le-lu-jah.

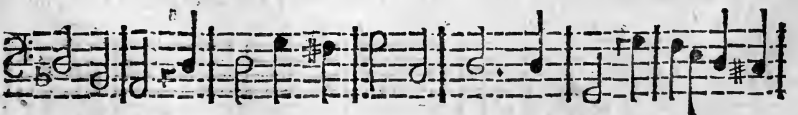
ANTHEM XVI. *Taken out of the 13th Psalm.*



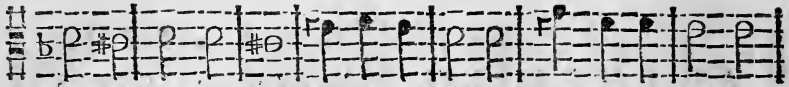
How long wilt thou forget me, O Lord, for ever, how long wilt thou



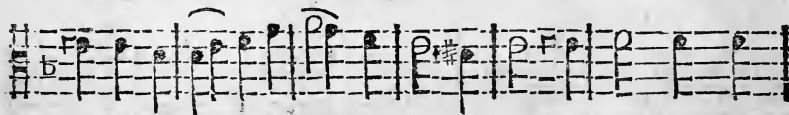
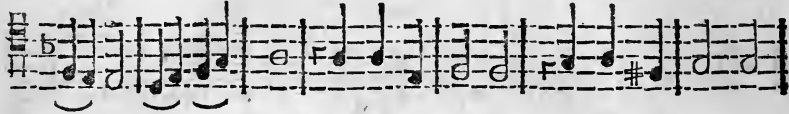
hide thy face, how long wilt thou hide thy face from me, how long shall I seek



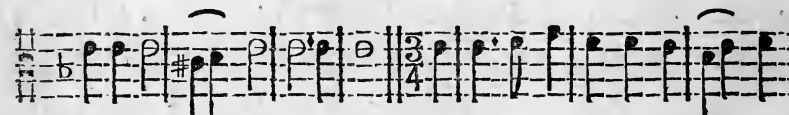
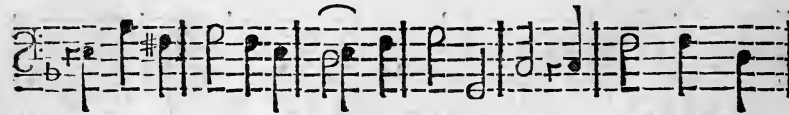
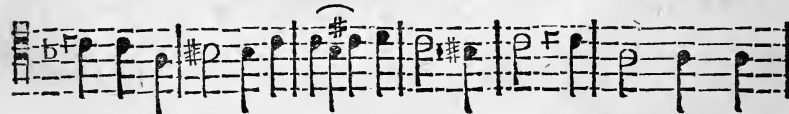
Continued.



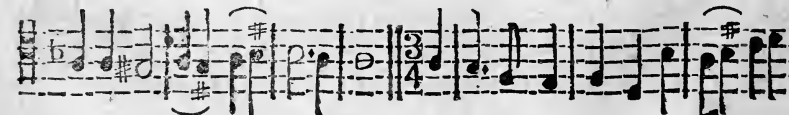
coun-sel in my soul, and be so vexed, and be so vex-ed,



and be so vexed, so vex-ed in my heart, how long shall mine

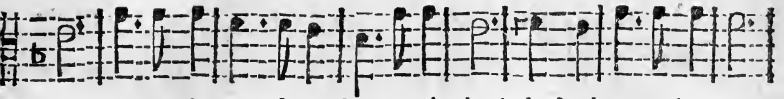


e-ne-mies triumph over me. Con-fi-der and hear me, O Lord, my



God,

Continued.



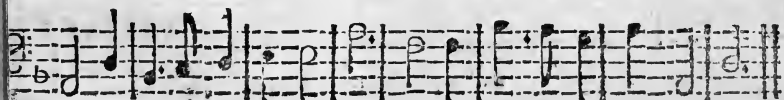
God, lighten mine eyes that I sleep not in death, lest mine enemies say



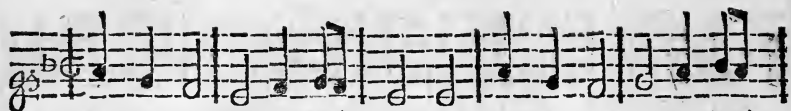
I have prevailed against him, for if I be cast down, if I be cast down,



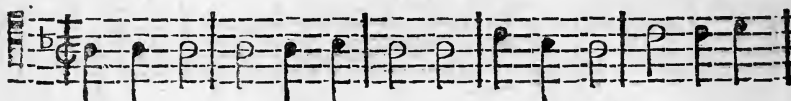
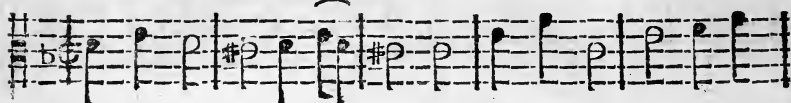
they that trouble me will rejoice, they that trouble me will rejoice :



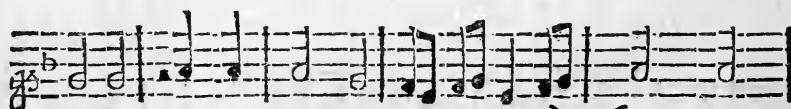
Continued.



But my trust is in thy mer—cy, but my trust is in thy



But my trust is in thy mer—cy, but my trust is in thy



mercy, and my heart is joy— — — — — ful,

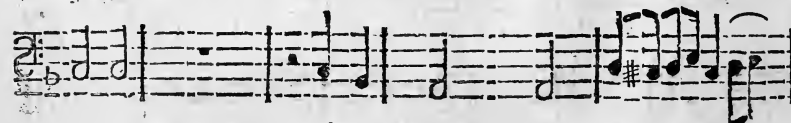


mercy, and my heart is joy— — — — —



mercy,

and my



and my heart is joy— — — — —

Continued.

is joy ————— ful, joyful,

————— ful, is joy ————— ful, joyful,

heart is joy ————— ful, joy

————— ful, is joy

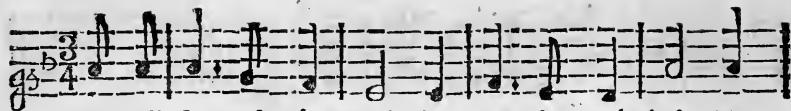
joyful, joy ————— ful in thy fal-va-tion.

————— ful, joy ————— ful in thy fal-va-tion.

————— ful, joy ————— ful in thy fal-va-tion.

————— ful, joy-ful, joy-ful, joy-ful in thy fal-va-tion.
I will

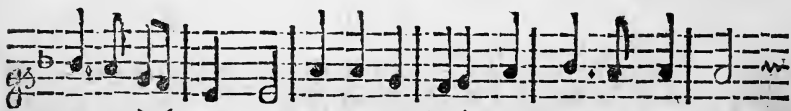
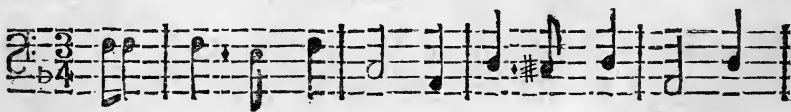
Continued.



I will sing of the Lord, be-cause he hath dealt fo



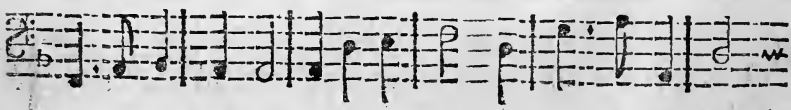
I will sing of the Lord, be-cause he hath dealt fo



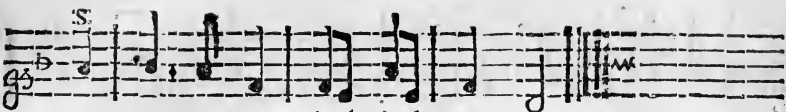
loving-ly with me, yea, I will praise the name of the Lord,



loving-ly with me, yea, I will praise the name of the Lord;



Continued.



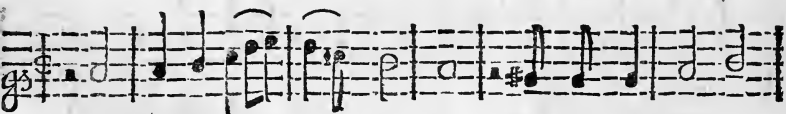
the name of the Lord most high—est.



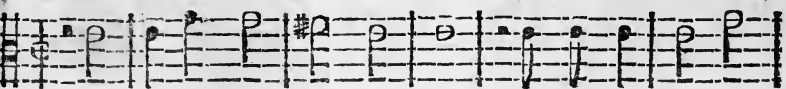
the name of the Lord most high—est.



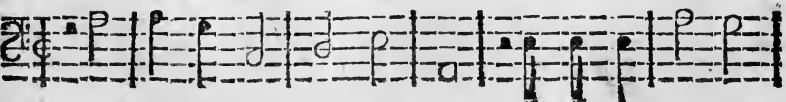
A N T H E M XVII. *Taken out of the 132d Psalm.*



A—rise, O Lord, we pray thee, and come in—to the



A—rise, O Lord, we pray thee, and come in—to the



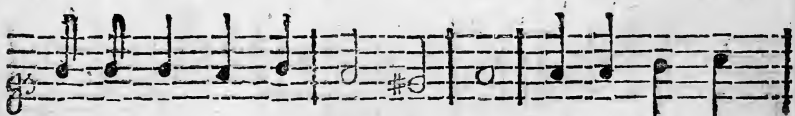
Continued.



Ark of thy strength, let thine ears be rea—dy, be rea—dy



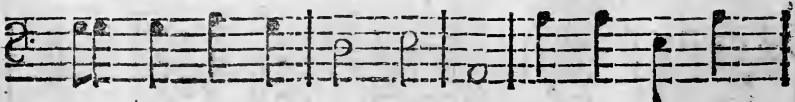
Ark of thy strength, let thine ears be rea—dy, be rea—dy



towards the pray'r of thy chil—dren, and ac—cept, O



towards the pray'r of thy chil—dren, and ac—cept, O



Lord

Continued.



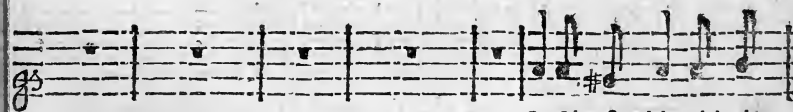
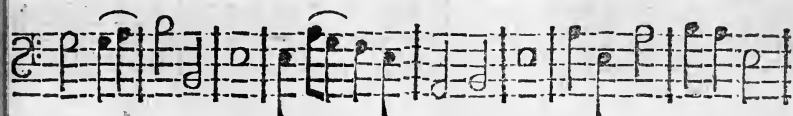
Lord, we beseech thee,



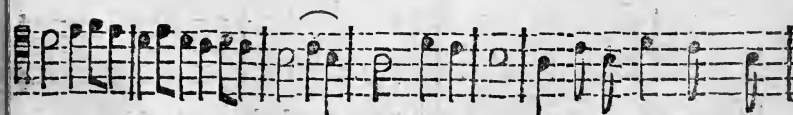
of this our bounden du-ty,



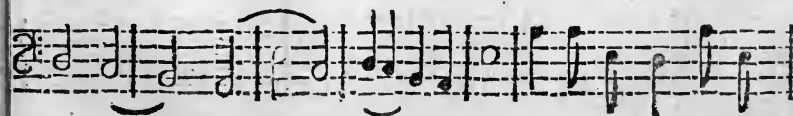
Lord, we beseech thee, of this our bounden du-ty, and because ho-liness



sancti-fie this with thy



be co — — — mes thine houfe for e — ver, sanctifie this with thy



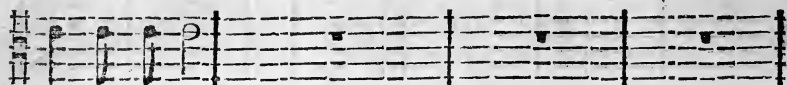
o

gracious

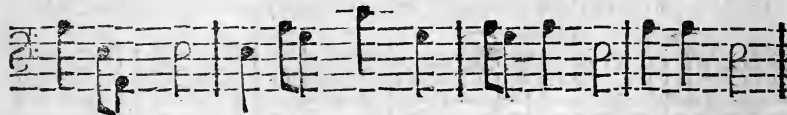
Continued.



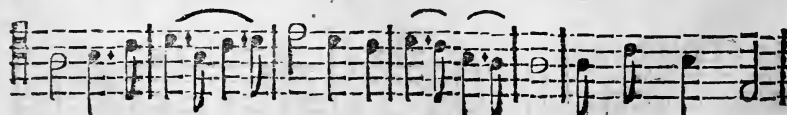
gracious presence, and grant, O Lord, that here and else were thy praise may



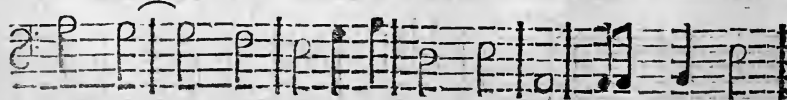
gracious presence, and grant, O Lord, that here and elsewhere thy praise may



be clo ————— thod with righteoufness,



be clo — — — — — thod with righ — teoufness, and thy saints re —



joy —

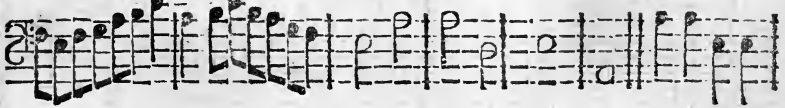
Continued.



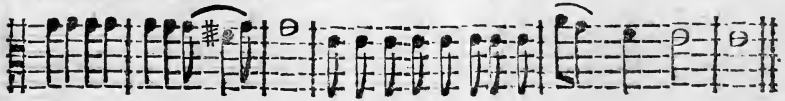
Allelujab,



— joy — ce, re — joy — ce in thy sal — va — tion, *Al — le — lu — jab,*



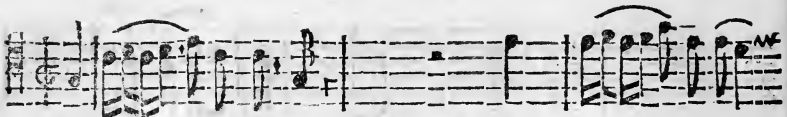
Allelujab, :ll: :ll: :ll: Al — le — lu — jab,



Allelujab, :ll: :ll: :ll: Al — le — lu — jab,



A N T H E M XVIII. Taken out of the 47th Psalm.

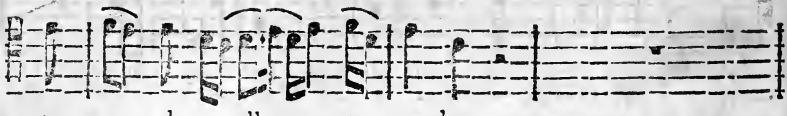


O clap your hands,

O clap your hands



O clap your hands, O clap your hands



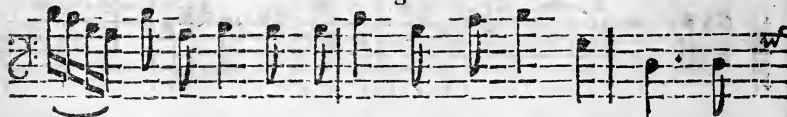
to—ge—ther all ye people,



O sing unto God, O



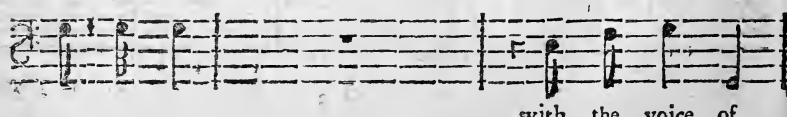
O sing unto God with the voice of



sing unto God with the voice, with the voice, the voice of



melody, with the voice, the voice, the voi— — — — ce of



with the voice of

Continued.

For the Lord is high and to be fear'd,

me-lo-dy. For the Lord is high and to be fear'd

For the Lord is high and to be fear'd he is the great

For the Lord is high and to be fear'd ; He is the great King, he

King

Continued.

King, he is the great King upon all the earth,

is the great King up-on all the earth, upon a

He is the great King upon all the earth, upon a

upon a—ll the earth. God is gone up with a merry,

—ll the earth,

—ll, up-on all the earth.

mer-ry noise, a mer—ry, mer—ry noise,

And the Lord with the sound of the
and

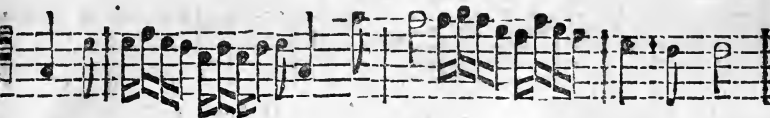
Continued.



and the Lord with the found of the trum—



trumpet, the trum—pet,



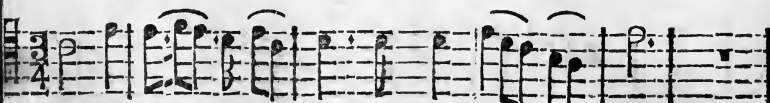
pet, the trum—pet, the trum—pet,



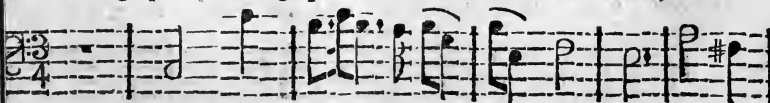
pet, the trum—pet,



O sing prai—ses un—to our God, O sing

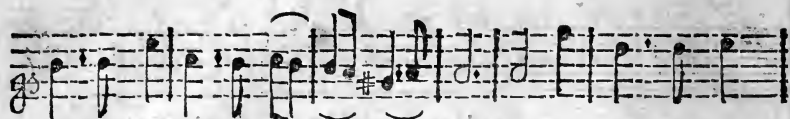


○ sing prai—ses, sing prai—ses un—to our God,

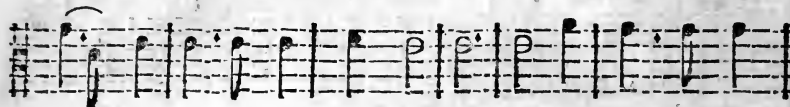


O sing prai—ses un—to our God, O sing praises;

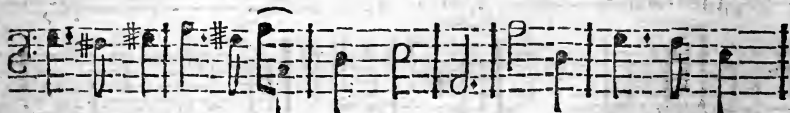
Continued.



praises, sing praises un—to our King, O sing prai—ses un—



O sing prai—ses un—to our King, O sing prai—ses un—



praises, sing, &c.



—to our God, O sing praises un—to our King.



—to our God, O sing praises un—to our King.



PSALM-TUNES,

For the Old and New VERSION.

PSALM I. *Crowle* Tune.

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for Treble and Contra parts of Psalm I. The Treble part is on a five-line staff with a treble clef and a 3/2 time signature. The Contra part is on a five-line staff with a contra clef and a 3/2 time signature. The music consists of two measures of music.

The man is blest that hath not lent, to wicked men his ear :

Musical notation for Treble and Contra parts of Psalm I. The Treble part is on a five-line staff with a treble clef and a 3/2 time signature. The Contra part is on a five-line staff with a contra clef and a 3/2 time signature. The music consists of two measures of music.

Tenor & Bassus.

Bassus Unison.

Musical notation for Tenor and Bassus parts of Psalm I. The Tenor part is on a five-line staff with a tenor clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef and a 3/2 time signature. The music consists of two measures of music.

The man is blest that hath not lent, to wicked men his ear :

Musical notation for Tenor and Bassus parts of Psalm I. The Tenor part is on a five-line staff with a tenor clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef and a 3/2 time signature. The music consists of two measures of music.

Musical notation for Treble and Contra parts of Psalm I. The Treble part is on a five-line staff with a treble clef and a 3/2 time signature. The Contra part is on a five-line staff with a contra clef and a 3/2 time signature. The music consists of two measures of music.

Nor led his life as sin-ners do, nor sat in scorner's chair.

Musical notation for Treble and Contra parts of Psalm I. The Treble part is on a five-line staff with a treble clef and a 3/2 time signature. The Contra part is on a five-line staff with a contra clef and a 3/2 time signature. The music consists of two measures of music.

Musical notation for Tenor and Bassus parts of Psalm I. The Tenor part is on a five-line staff with a tenor clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef and a 3/2 time signature. The music consists of two measures of music.

Nor led his life as sin-ners do, nor sat in scorner's chair.

Musical notation for Tenor and Bassus parts of Psalm I. The Tenor part is on a five-line staff with a tenor clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef and a 3/2 time signature. The music consists of two measures of music.

P S A L M II. *Cambridge Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

Why did the Gentiles tumults raise? what rage was in their brain?

*Treble & Contra.**Bassus Unifon.*

Why did the Gentiles tumults raise? what rage was in their brain?

Why do the people still con-true, a thing that is but vain?

Why do the people still con-true, a thing that is but vain?

- 2 The kings and rulers of the earth, conspire and are all bent,
Against the Lord and Christ his Son, whom he among us sent;
- 3 Shall we be bound to them, say they, let all their bonds be broke;
And of their doctrine and their law, let us reject the yoke.

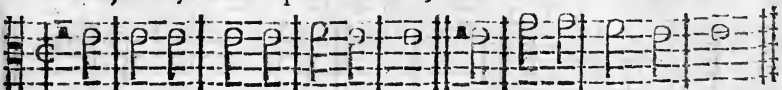
P S A L M VI.

Treble & Contra.

Contra 5th, Treble 8th.

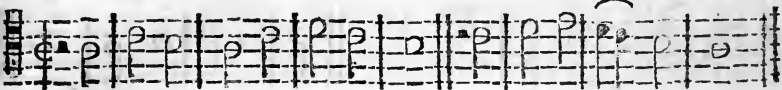


Lord, in thy wrath reprove me not, tho' I deserve thine ire :

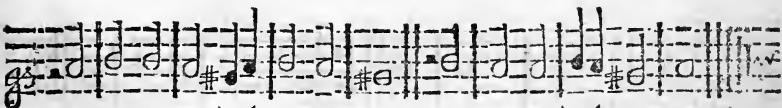
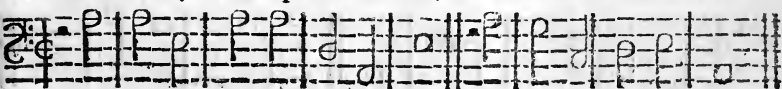


Tenor & Bassus.

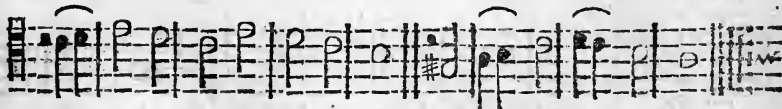
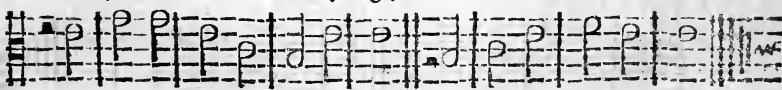
Bassus Unison.



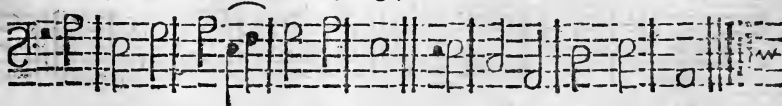
Lord, in thy wrath reprove me not, tho' I deserve thine ire :



Nor yet correct me in thy rage, O Lord, I thee de-fire.

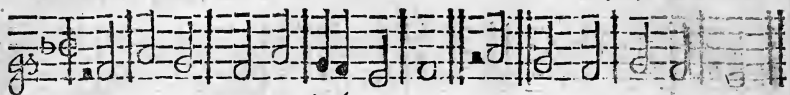


Nor yet correct me in thy rage, O Lord, I thee de-fire.

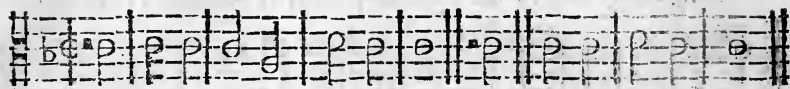
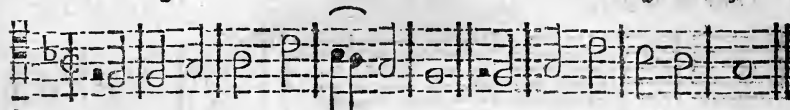


- 2 For I am weak, therefore, O Lord, of mercy me forbear,
And heal me, Lord, for why? thou know'st, my bones do quake for fear.
- 3 My soul is troubled very fore, and vex'd exceedingly;
But Lord, how long, wilt thou delay, to cure my misery.

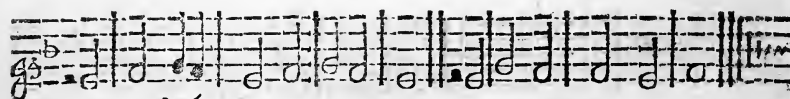
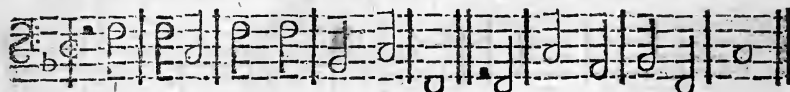
P S A L M VIII.

*Treble & Contra.**Contra 5th, Treble 3th.*

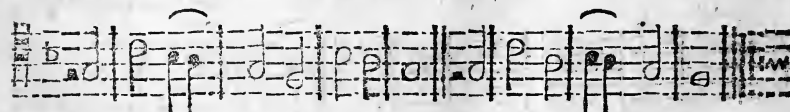
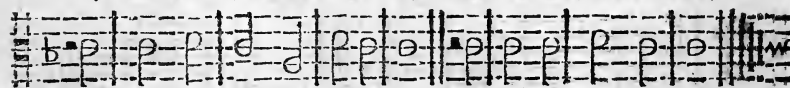
O God our Lord, how wonder—ful, are thy works ev'ry, where!

*Tenor & Basses.**Bassus Unison.*

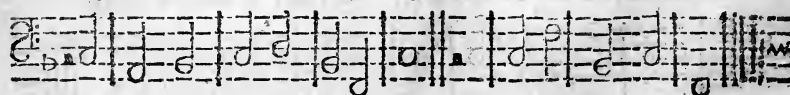
O God our Lord, how wonder—ful, are thy works ev'ry where!



Thy fame furmounts in digni—ty, the highest heav'ns that are.



Thy fame furmounts in digni—ty, the highest heav'ns that are.



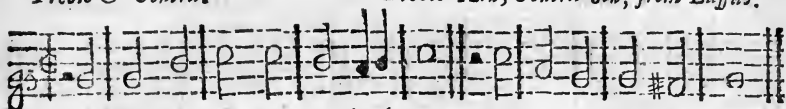
- 1 Ev'n by the mouth of suckling babes, thou wilt confound thy foes:
 For in those babes thy might is seen, thy graces they disclose,
 3 And when I see the heav'ns above, the works of thy own hand;
 The sun, the moon, and all the stars, in order as they stand.

PSALM-TUNES. [109]

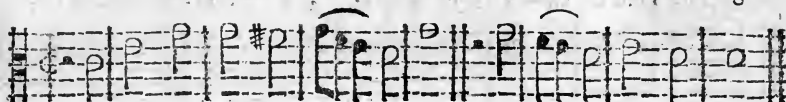
PSALM IX. St. James's Tune. Verse 7, 8, 9.

Treble & Contra.

Treble 12th, Contra 8th, from Bassus.

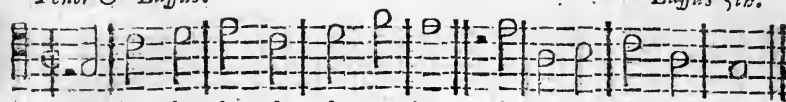


Know thou that he who is a—bove, for e—vermore shall reign :

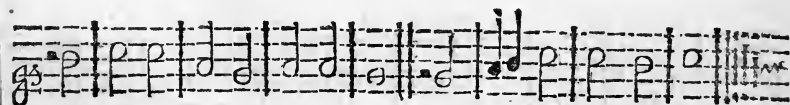
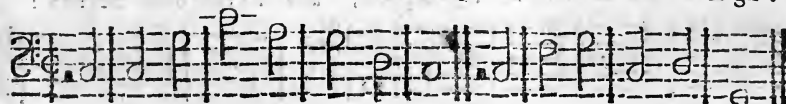


Tenor & Bassus.

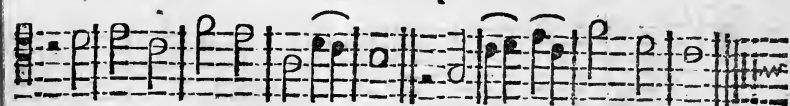
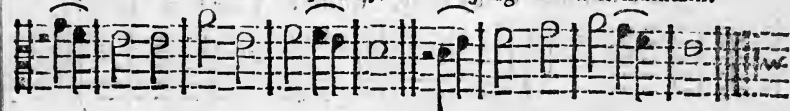
Bassus 5th.



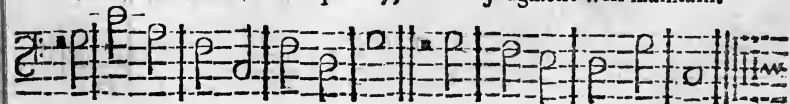
Know thou that he who is a—bove, for e—vermore shall reign :



And in the seat of e—qui—ty, true Judgment will maintain.



And in the seat of e—qui—ty, true Judgment will maintain.



8 With justice he will keep and guide, the world and ev'ry wight :

And so will yield with equity, to ev'ry man his right.

9 He is protector of the poor, what time they be oppress'd :

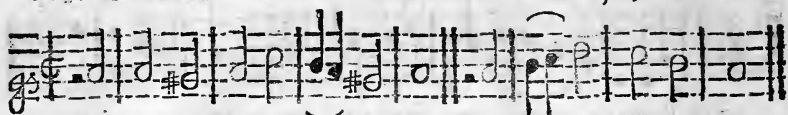
He is in all adversity, their refuge and their rest.

[110] P S A L M - T U N E S .

P S A L M XXIII. *Beverly Tune.*

Treble & Contra.

Contra 5th, Treble 3th.

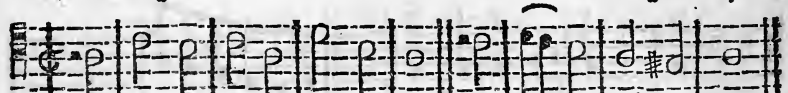


The Lord is on—ly my support, and he that doth me feed :

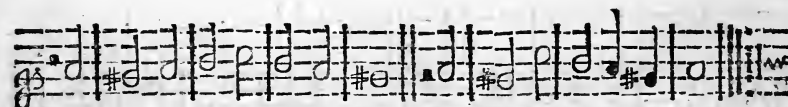
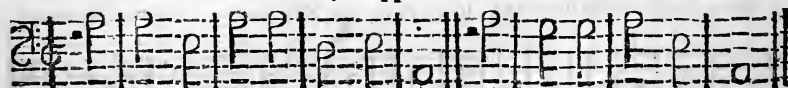


Tenor & Bassus.

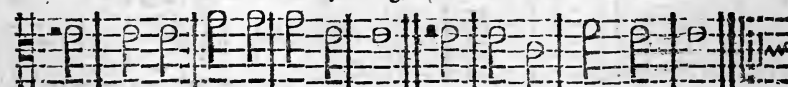
Bassus Unifon.



The Lord is on—ly my support, and he that doth me feed :



How can I then lack a—ny thing, whereof I stand in need ?



How can I then lack a—ny thing, whereof I stand in need ?



- 2 In pastures green he feedeth me, where I do safely lie;
And after leads me to the streams, which run most pleasantly.
- 3 And when I find my self near lost, then doth he me home take;
Conducting me in his right paths, ev'n for his own name sake.

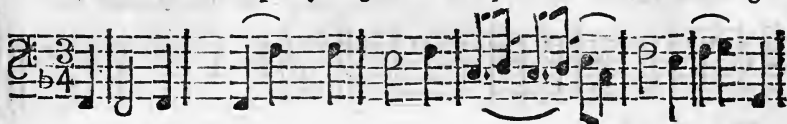
P S A L M - T U N E S. [iii]

P S A L M XXIV. Verfe 7, 8, 9, 10.

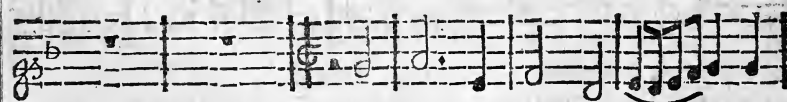
Bassus 8th.



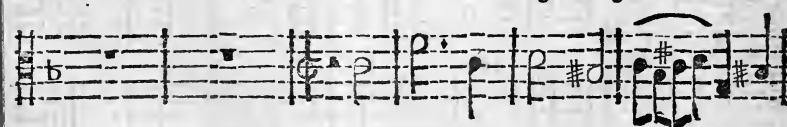
Ye Princes ope your gates, stand ope the e-verlast-ing



gate, forthere shall en-ter in thereby, the Kin



Who is the King of glo-rious



g of glo-rious state.



state?

Continued.

Treble 10th, Contra 8th, from Basses.

fate?

The mighty Lord in

The strong and mighty Lord, the mighty Lord in

Bat—the flout and tri—al of the sword;

Bat—the flout, and tri—al of the sword.

PSALM XXV.

Treble & Contra.

Contra *q*ib, Treble Sib.



I lift my heart to thee, my God and guide most just :

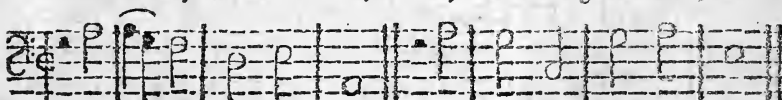


Tenor & Bassus.

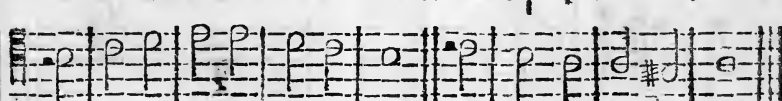
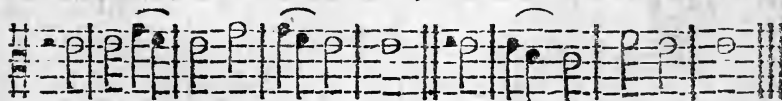
Bassus Unifon.



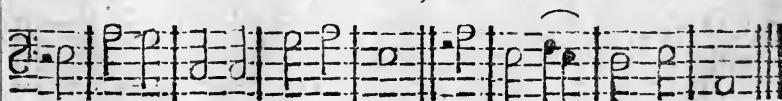
I lift my heart to thee, my God and guide most just :



Now suffer me to take no shame, for in thee do I trust.



Now suffer me to take no shame, for in thee do I trust



- 2 Let not my foes rejoice, nor make a scorn of me :
And let them not be overthrown, that put their trust in thee.
- 3 But shame shall them befall, who harm them wrongfully ;
Therefore thy paths and thy right ways, unto me, Lord, desery.

Q

P S A L M XXIX. *Windsor Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

Give to the Lord, ye po-ten-tates, give ye with one ac-cord,

*Tenor & Bassus.**Bassus Unison.*

Give to the Lord, ye po-ten-tates, give ye with one ac-cord,

All praise and honour, might and strength, un-to the li-ving Lord.

All praise and honour, might and strength, un-to the li-ving Lord.

All praise and honour, might and strength, un-to the li-ving Lord.

All praise and honour, might and strength, un-to the li-ving Lord.

- 2 Give glory to his holy Name, and honour him alone :
Give worship to his Majesty, within his holy Throne.
- 3 His voice doth rule the waters all, as he himself doth please :
He doth re-are the thunder-claps, and governs all the seas.

PSALM XXX.

Treble & Contra.

Contra 5th, Treble 8th.

First system of musical notation for Treble and Contra parts. It consists of two staves. The top staff is Treble clef with a 3/2 time signature. The bottom staff is Contra clef. The music is in D major and consists of two measures.

All laud and praise with heart and voice, O Lord, I give to thee :

Second system of musical notation for Treble and Contra parts. It consists of two staves. The top staff is Treble clef with a 3/2 time signature. The bottom staff is Contra clef. The music is in D major and consists of two measures.

Tenor & Bassus:

Bassus 8th.

First system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a 3/2 time signature. The bottom staff is Bassus clef. The music is in D major and consists of two measures.

All laud and praise with heart and voice, O Lord, I give to thee :

Second system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a 3/2 time signature. The bottom staff is Bassus clef. The music is in D major and consists of two measures.

Third system of musical notation for Treble and Contra parts. It consists of two staves. The top staff is Treble clef with a 3/2 time signature. The bottom staff is Contra clef. The music is in D major and consists of two measures.

Who didst not make my foes re-joyce, but hast ex-alt-ed me.

Fourth system of musical notation for Treble and Contra parts. It consists of two staves. The top staff is Treble clef with a 3/2 time signature. The bottom staff is Contra clef. The music is in D major and consists of two measures.

Third system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a 3/2 time signature. The bottom staff is Bassus clef. The music is in D major and consists of two measures.

Who didst not make my foes re-joyce, but hast ex-alt-ed me.

Fourth system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a 3/2 time signature. The bottom staff is Bassus clef. The music is in D major and consists of two measures.

- 2 O Lord, my God, to thee I cry'd, in all my pain and grief :
Thou gav'st an Ear, and didst provide, to ease me with relief.
- 3 Thou Lord hast brought my soul from hell, and thou the same didst save :
From them that in the pit do dwell, and keep'st me from the grave,

P S A L M XXXIII. *Erkington Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

Ye righteous in the Lord re-joice, it is a seemly sight,

*Tenor & Basses.**Basses 8th.*

Ye righteous in the Lord re-joice, it is a seemly sight,



That upright men with thankful voice, should praise the Lord of might.



That upright men with thankful voice, should praise the Lord of might.



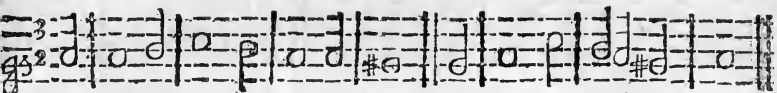
1. Praise ye the Lord, with harp, and sing, to him with psaltery,
With ten string'd instruments sounding, praise ye the Lord most high.
2. Sing to the Lord, a song most new, with courage give him praise:
For why? his word is ever true, his works and all his ways.

PSALM-TUNES. [117]

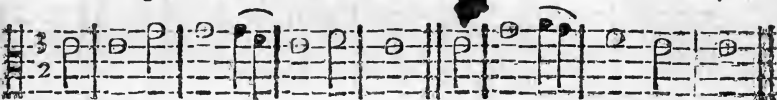
PSALM XXXIV. *Workshop* Tune.

Treble & Contra.

Contra 5th, Treble 8th.

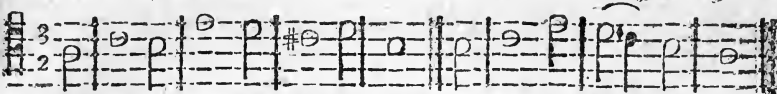


I will give laud and honour both, un—to the Lord al—ways:

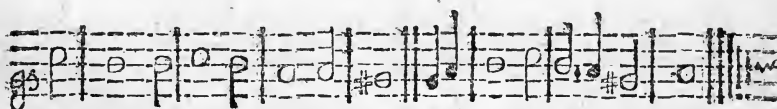


Tenor & Bassus.

Bassus Unison.



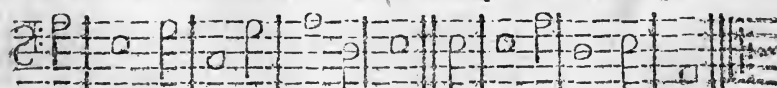
I will give laud and honour both, un—to the Lord al—ways:



My mouth al—so for e—vermore, shall speak un—to his praise.



My mouth al—so for e—vermore, shall speak un—to his praise.



- 2 I do delight to laud the Lord, in soul, in heart, and voice :
That humble men may hear thereof, and heartily rejoice.
- 3 Therefore see that ye magnify, with me the living Lord :
Let us exalt his holy Name, always with one accord.

[118] PSALM-TUNES.

PSALM LVII. Ver. 10, 11, 12.

Treble & Contra.



my lute, my harp and string :

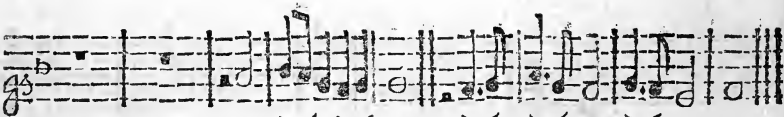


Tenor & Bassus.

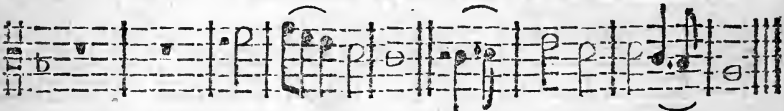
Bassus Unison.



A—wake, my joy, a—wake, I say; my lute, my harp and string :



be—fore the day, will rise, re—joice and sing.



and I my self, before the day, will rise, re—joice and sing.



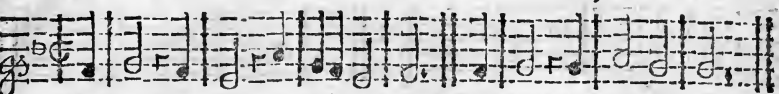
- 11 Among the people I will tell, the goodness of my God :
 And shew his praise, that doth excel, in heathen lands abroad.
 12 His mercy doth extend as far, as the heav'ns all are high :
 His truth as high as any star, that shineth in the sky.

P S A L M - T U N E S. [119]

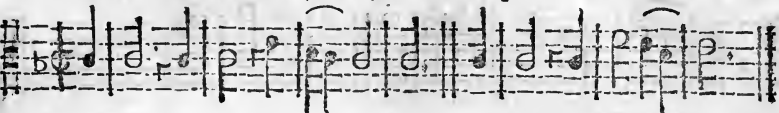
P S A L M LXVI.

Treble & Contra.

Contra 5th, Treble 8th.

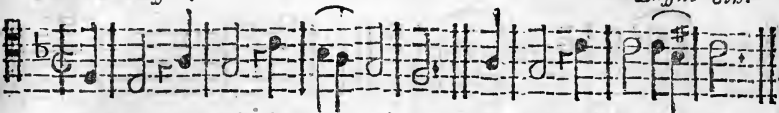


Ye men on earth in God re-joyce, with praise set forth his Name :

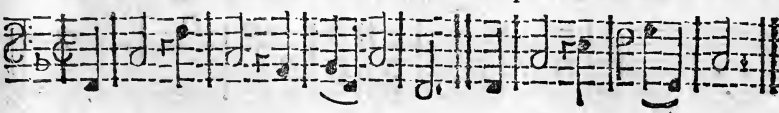


Tenor & Bassus.

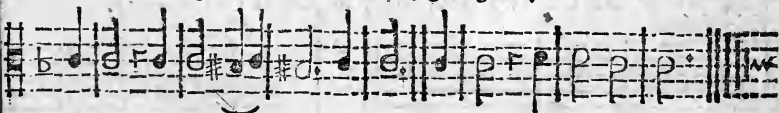
Bassus 8th.



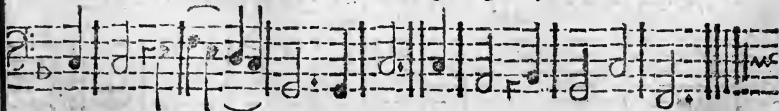
Ye men on earth in God re-joyce, with praise set forth his Name :



Extol his might with heart & voice, give glo-ry to the same.



Extol his might with heart & voice, give glo-ry to the same.



2 How wonderful, O Lord, say ye, in all thy works thou art ?

Thy foes for fear, shall seek to thee, full fore against their heart.

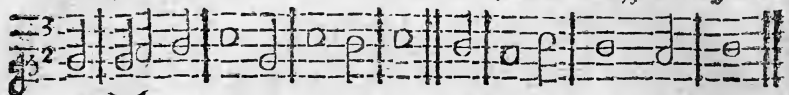
3 All men that dwell the earth thro'out, shall praise the Name of God :

The laud whereof the world about, is shew'd and set abroad.

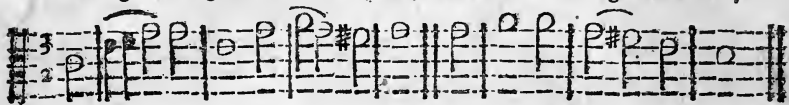
PSALM LXXXI

Treble & Contra.

Treble 12th, Contra 8th, from Basses.

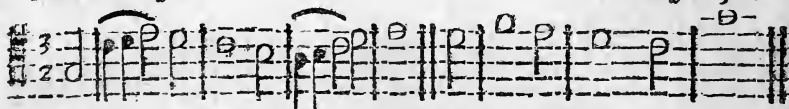


Be light, and glad, in God, rejoice, who is our strength and stay :

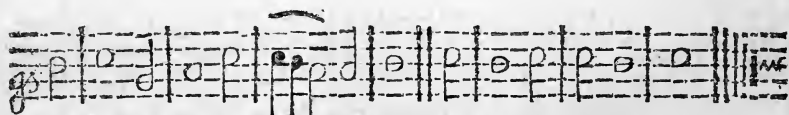
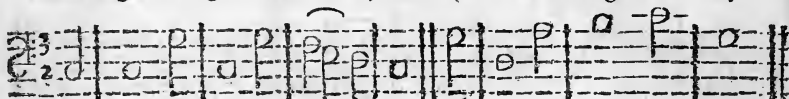


Tenor & Basses.

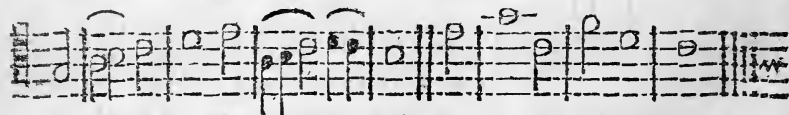
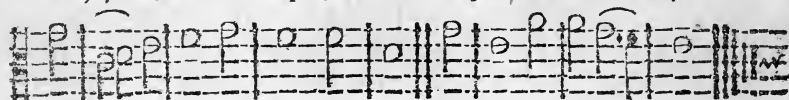
Bassus 5th.



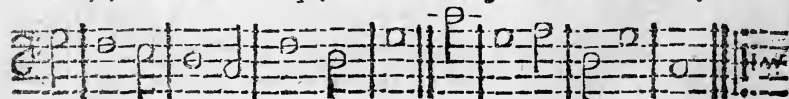
Be light, and glad, in God, rejoice, who is our strength and stay :



Be joy-ful, and lift up your voice, to Jacob's God al-way.



Be joyful, and lift up your voice, to Jacob's God al-way.

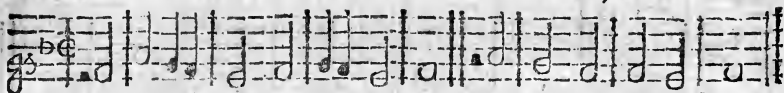


- 2 Prepare your instruments most meet, some joyful psalm to sing :
Strike up with harp, and lute so sweet, on ev'ry pleasant string.
- 3 Blow as it were in the new moon, with trumpets of the best :
As it is used to be done, at any solemn feast.

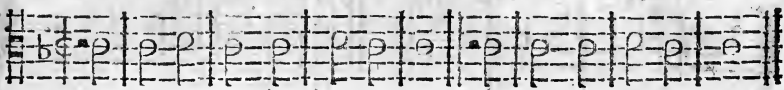
PSALM XCII. *Cranfield* Tune.

Treble & Contra.

Contra 5th, Treble 8th.

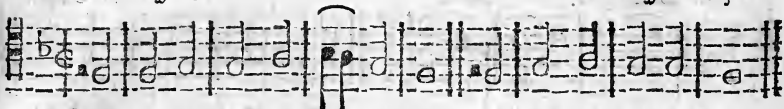


It is a thing both good and meet, to praise the highest Lord :

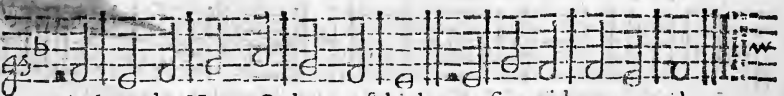
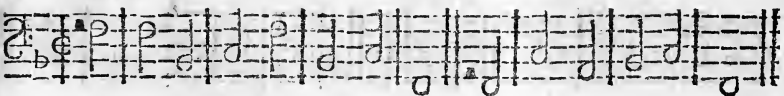


Tenor & Bassus.

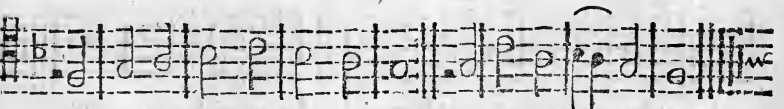
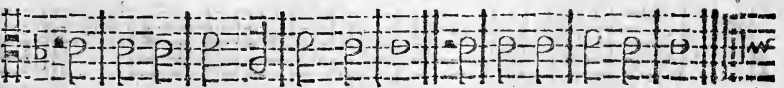
Bassus Unison.



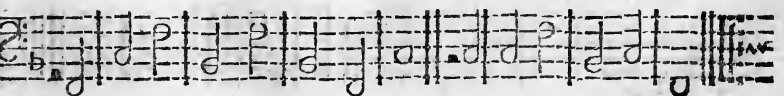
It is a thing both good and meet, to praise the highest Lord :



And to thy Name, O thou, most high, to sing with one accord.



And to thy Name, O thou, most high, to sing with one accord.



- 2 To shew the kindness of the Lord, before the day be light ;
And to declare his truth abroad, when it doth draw to night.
- 3 Upon ten-stringed instrument, on lute, and harp so sweet :
With all the mirth you can invent, of instruments most meet

P S A L M X C V.

*Treble & Contra.**Contra 5th, Treble 8th.*

O come, let us lift up our voice, and sing un—to the Lord :

*Tenor & Bassus.**Bassus Unison.*

O come, let us lift up our voice, and sing un—to the Lord :

In him our rock of health rejoice, let us with one ac-cord.

In him our rock of health re—joice; let us with one ac-cord.

- 2 Yea, let us come before his face, to give him thanks and praise :
 In singing psalms unto his grace, let us be glad always.
 3 For why? the Lord he is no doubt, a great and mighty God :
 A King above all gods thro'out, in all the world abroad.

PSALM XCVIII.

Treble & Contra.

First system of musical notation for Treble and Contra parts. The Treble part is on a five-line staff with a treble clef and a key signature of one flat (B-flat). The Contra part is on a five-line staff with a bass clef and a key signature of one flat. The music consists of several measures of notes, with a triplet of eighth notes in the final measure of the Treble part.

a new and pleasant song,

Second system of musical notation for Treble and Contra parts, continuing from the first system.

Tenor & Bassus.

Bassus Unison.

First system of musical notation for Tenor and Bassus parts. The Tenor part is on a five-line staff with a bass clef and a key signature of one flat. The Bassus part is on a five-line staff with a bass clef and a key signature of one flat. The music consists of several measures of notes, with a triplet of eighth notes in the final measure of the Tenor part.

O sing ye now un—to the Lord,

Second system of musical notation for Tenor and Bassus parts, continuing from the first system.

Third system of musical notation for Treble and Contra parts, continuing from the second system.

For he hath wrought thro'out the world, his won—ders great and strong.

Third system of musical notation for Tenor and Bassus parts, continuing from the second system.

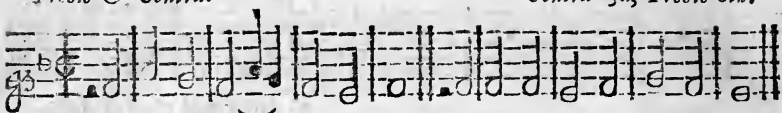
Fourth system of musical notation for Treble and Contra parts, continuing from the third system.

For he hath wrought thro'out the world, his won—ders great and strong.

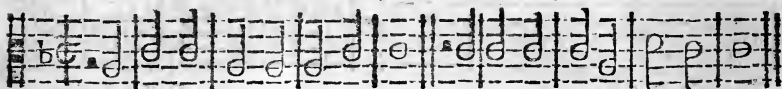
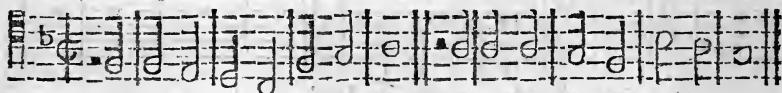
Fourth system of musical notation for Tenor and Bassus parts, continuing from the third system.

- 2 With his right-hand full worthily, he doth his foes devour :
And gets himself the victory, with his own arm and pow'r.
- 3 The Lord doth make the people know, his saving health and might :
And also doth his justice show, in all the heathen fight.

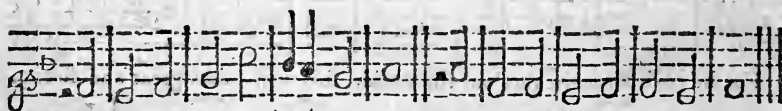
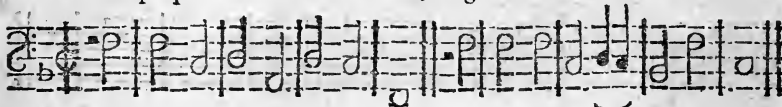
P S A L M C .

*Treble & Contra:**Contra 3d, Treble 8th.*

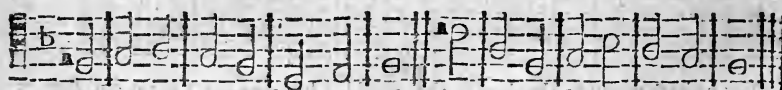
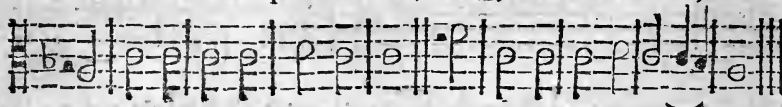
All people that on earth do dwell, sing to the Ld. with chearful voice :

*Tenor & Bassus.**Bassus Unison.*

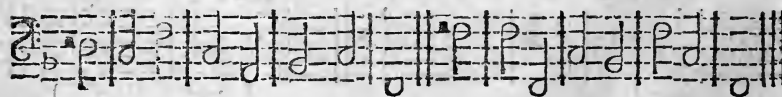
All people that on earth do dwell, sing to the Ld. with chearful voice :



Him serve with fear, his praise forth tell, come ye before him and rejoice.



Him serve with fear, his praise forth tell, come ye before him and rejoice.



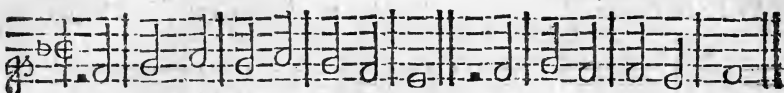
- 2 The Lord, ye know, is God indeed, without our aid he did us make :
 We are his flock, he doth us feed, and for his sheep he doth us take.
- 3 O enter then his gates with praise, approach with joy his courts unto :
 Praise laud, and bleſs his name always, for it is seemly ſo to do.

PSALM-TUNES. [125]

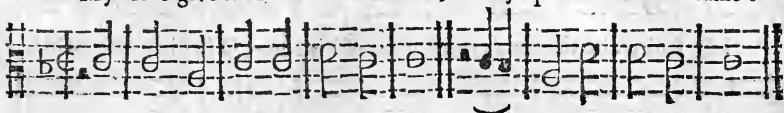
PSALM CIII. *Ferry Tune.*

Treble & Contra.

Contra 5th, Treble 8th.



My soul give laud un—to the Lord, my spi—rit do the same :



Tenor & Bassus.

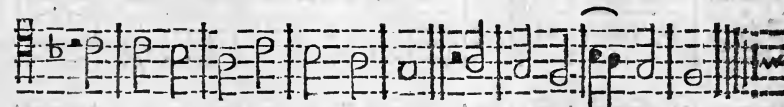
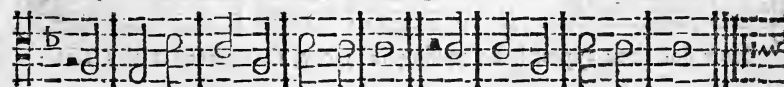
Bassus an 8th.



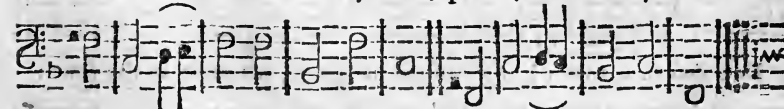
My soul give laud un—to the Lord, my spi—rit do the same :



And all the secrets of my heart, praise ye his ho—ly Name.



And all the secrets of my heart, praise ye his ho—ly Name.



- 2 Praise thou the Lord, my soul, who hath to thee been very kind :
And suffer not his benefits, to slip out of thy mind.
- 3 That gave thee pardon for thy faults, and thee restor'd again :
From all thy weak and frail disease, and heal'd thee of thy pain.

PSALM CIV.

Treble & Contra.

Treble 15th, Contra 12th, from Bassus.

Musical notation for Treble and Contra parts, measures 1-8. The Treble part is on a five-line staff with a treble clef and a key signature of one flat (B-flat). The Contra part is on a five-line staff with a contra clef and a key signature of one flat. The time signature is 3/2. Measure numbers 4 and 8 are indicated above the first and fifth measures respectively.

My soul praise the Lord, speak good of his name, O Lord our great God,

Musical notation for Treble and Contra parts, measures 9-16. The notation continues from the previous system, maintaining the same clefs and key signature.

Tenor & Bassus.

Bassus 5th.

Musical notation for Tenor and Bassus parts, measures 1-8. The Tenor part is on a five-line staff with a tenor clef and a key signature of one flat. The Bassus part is on a five-line staff with a bass clef and a key signature of one flat. The time signature is 3/2.

My soul praise the Lord, speak good of his name, O Lord our great God,

Musical notation for Tenor and Bassus parts, measures 9-16. The notation continues from the previous system.

Musical notation for Treble and Contra parts, measures 17-24. The notation continues from the previous system.

How dost thou appear ! So passing in glory, that great is thy fame :

Musical notation for Treble and Contra parts, measures 25-32. The notation continues from the previous system.

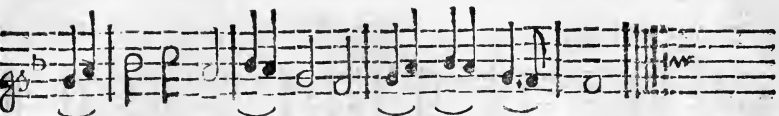
Musical notation for Tenor and Bassus parts, measures 17-24. The notation continues from the previous system.

How dost thou appear ! So passing in glo-ry, that great is thy fame :

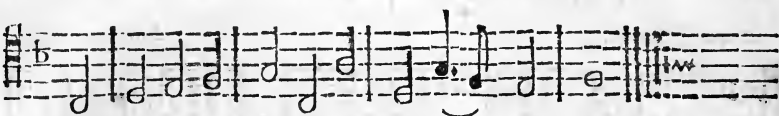
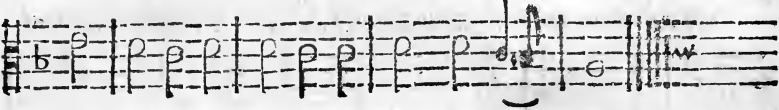
Musical notation for Tenor and Bassus parts, measures 25-32. The notation continues from the previous system.

Continued.

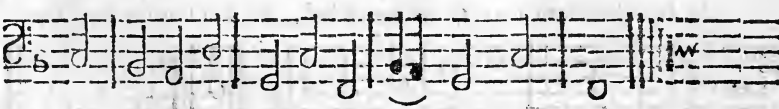
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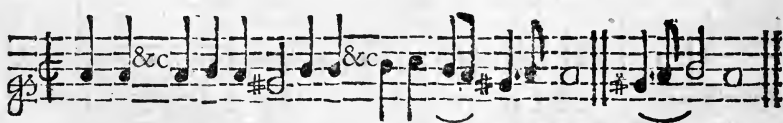
Honour and Ma—je—sty in thee shine most clear.



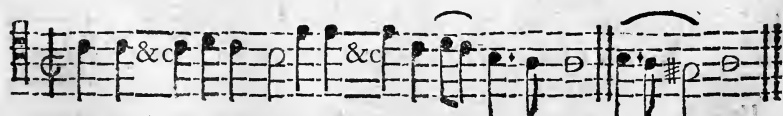
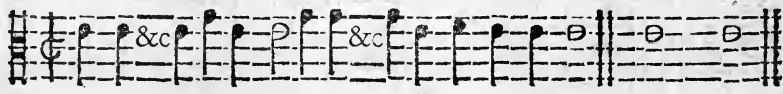
Honour and Ma—je—sty in thee shine most clear.



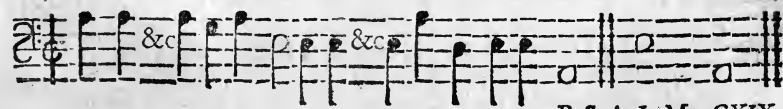
B E N E D I C T U S. St. Luke i. 68.



Blessed be the Ld. God of Israel, &c. redeemed his people. A—men.



Blessed be the Ld. God of Israel, &c. redeemed his people. A—men.



[128] P S A L M - T U N E S .

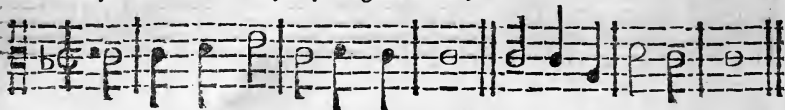
P S A L M CXIX. *Althorp Tune.* Ver. 9, 10, 11.
Compos'd in Four Parts, by the Authors Son at Eleven Years of Age.

Treble & Contra.

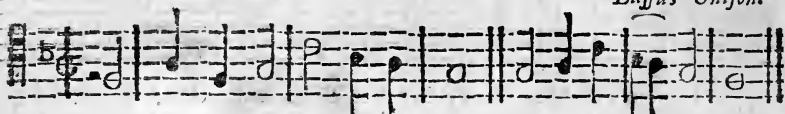
Contra 5th, Treble 8th.



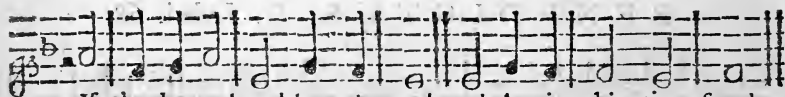
By what means may a young man best, his life learn to a—mend?



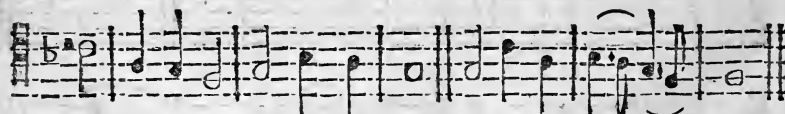
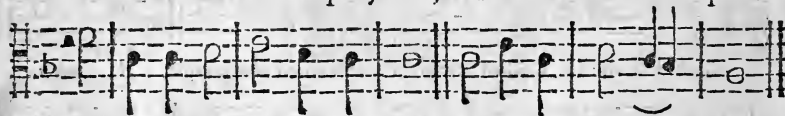
Bassus Unison.



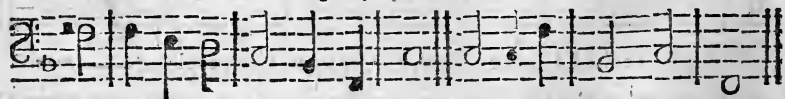
By what means may a young man best, his life learn to a—mend?



If that he mark and keep thy word, and therein his time spend.



If that he mark and keep thy word, and therein his time spend.



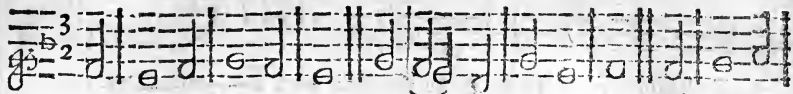
- 10 Unfeignedly I have thee sought, and thus seeking abide,
O never suffer me, O Lord, from thy commands to slide.
11 Within my heart and secret thoughts, thy word I have hid still:
That I might not at any time, offend thy holy will.

P S A L M CXXII.

P S A L M CXXII. French Tune.

Contra & Treble.

Contra 5th, Treble 8th:

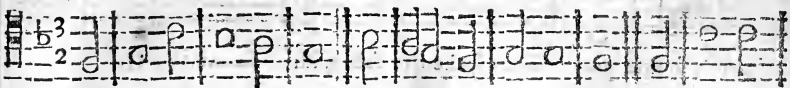


I did in heart re-joice, to hear the peoples voice, in of-fer—

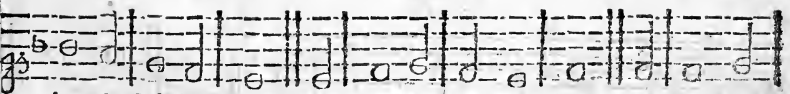
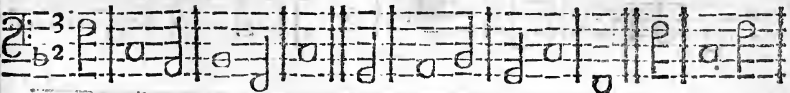


Tenor & Bassus.

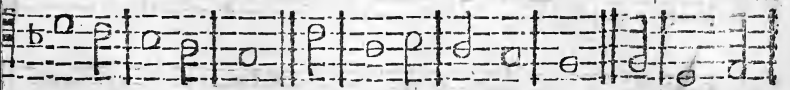
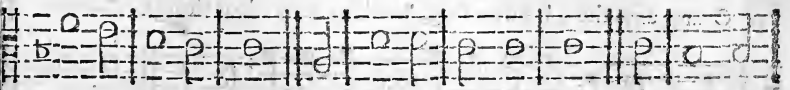
Bassus Unifon.



I did in heart re-joice, to hear the peoples voice, in offer—



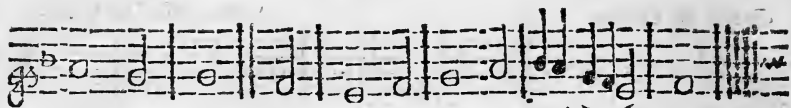
—ing so willing—ly: For let us up, say they, and in the



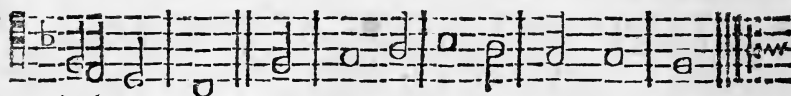
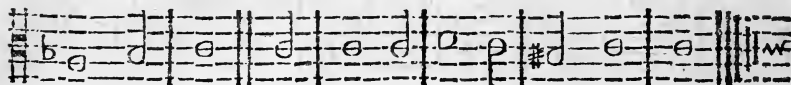
—ing so willing—ly: For let us up, say they, and in the



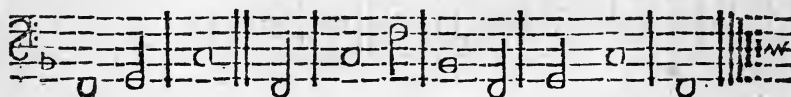
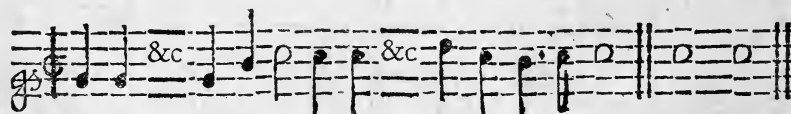
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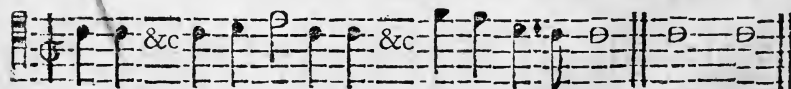
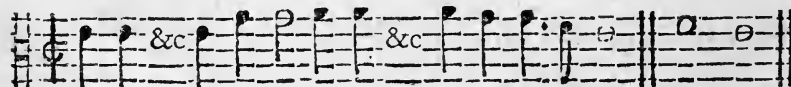
Lord's house pray : Thus spake the folk with a—mi—ty.



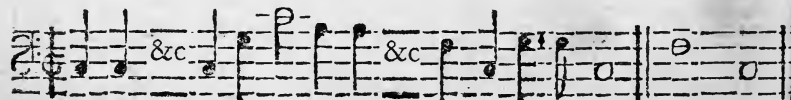
Lord's house pray : Thus spake the folk with a—mi—ty.

Cantate Domino. *Psalms* xcvi.

O sing unto the Ld. a new song, &c. done marvellous things. *A—men.*



O sing unto the Ld. a new song, &c. done marvellous things. *A—men.*



PSALM CXXXII.

Treble & Contra.

Contra 5th, Treble 8th.



Remember David's troubles Lord, how un-to thee he swore :

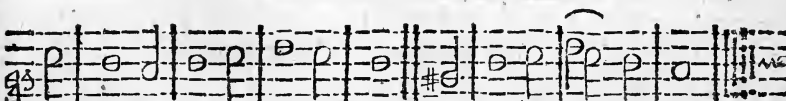


Tenor & Bassus.

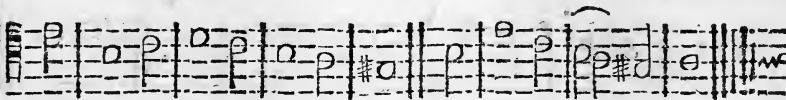
Bassus Unison.



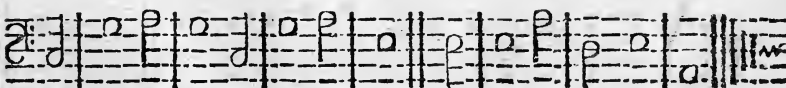
Remember David's troubles Lord, how un—to thee he swore :



And vow'd a vow to Jacob's God, to keep for e—ver—more.



And vow'd a vow to Jacob's God, to keep for e—ver—more.

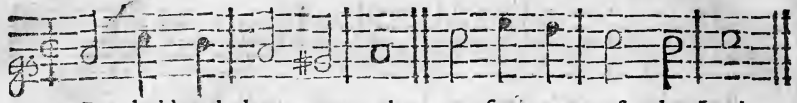


- 2 I will not come within my house, nor climb up to my bed :
Nor let my temples take their rest, nor eyes within my head.
- 3 'Till I have found out for the Lord, a place to sit thereon :
An house for Jacob's God to be, an habitation.

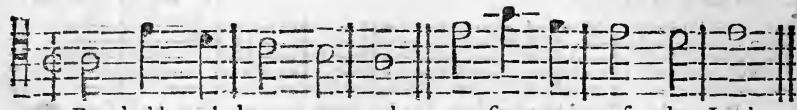
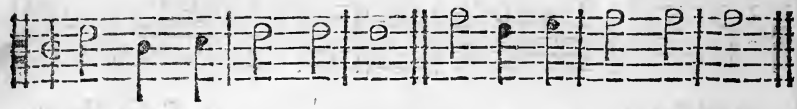
P S A L M C X X X I V .

Treble & Contra.

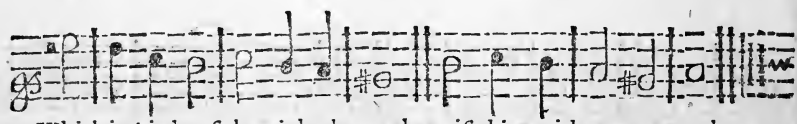
Contra 5th, Treble 8th.



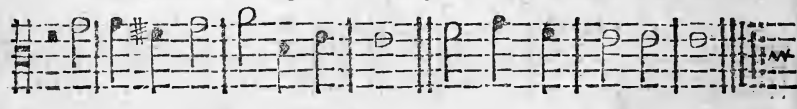
Be—hold and have re—gard, ye ser—vants of the Lord :



Be—hold and have re—gard, ye ser—vants of the Lord :



Which in his house by night do watch, praise him with one ac—cord.



Which in his house by night do watch, praise him with one ac—cord.

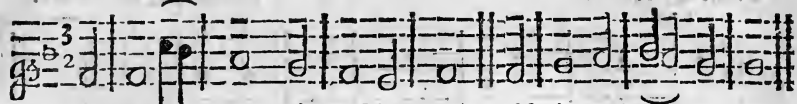


- 2 Lift up your hands on high, unto his holy place :
And give the Lord his praises due, his benefits embrace.
- 3 For why? the Lord our God, who heav'n and earth did frame ;
Doth Sion bless, and will preserve, for evermore the same.

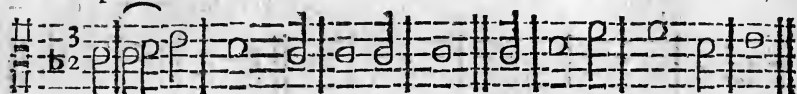
PSALM CXXXV. *Knottingley Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

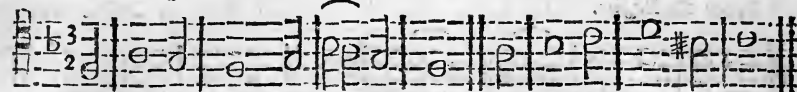


O praise the Lord, praise ye his Name, praise him with one accord :



Tenor & Bassus.

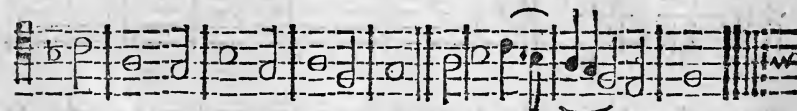
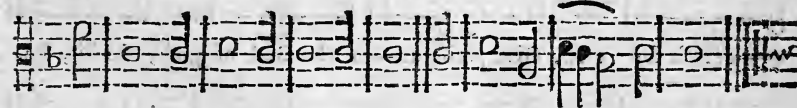
Bassus 8th.



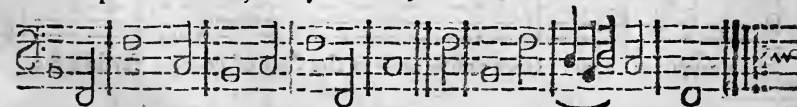
O praise the Lord, praise ye his Name, praise him with one accord :



O praise him still, all ye that be, the servants of the Lord.



O praise him still, all ye that be, the servants of the Lord.

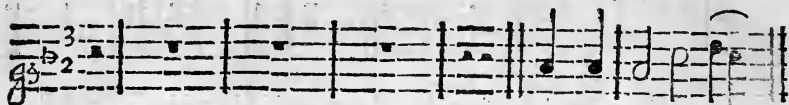


- 2 O praise him ye that stand and be, in the house of the Lord :
Ye of his court and of his house, praise him with one accord.
- 3 Praise ye the Lord, for it is good, sing praises to his Name :
It is a good and pleasant thing, always to do the same.

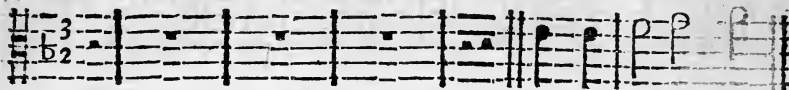
P S A L M CXXXVI.

Treble & Contra.

Contra 4th, Treble 8th.

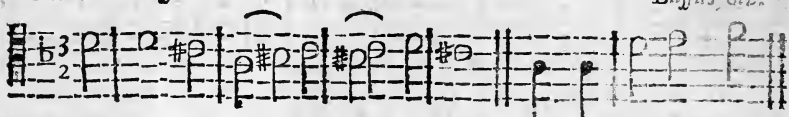


For his mercy en—

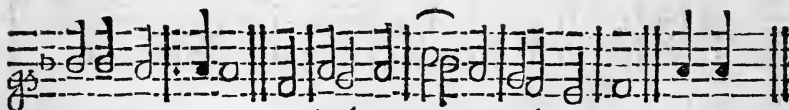
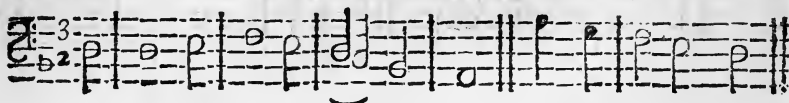


Tenor & Basses:

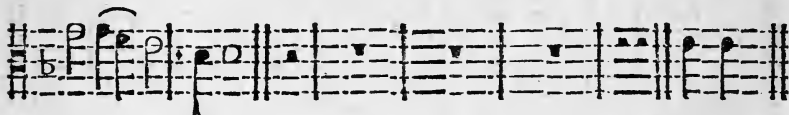
Basses 8th.



Praise ye the Lord, for he is good, for his mercy en—



—dureth for e-ver. Give praise un—to the God of gods, for his, &c.



—dureth for e-ver. Give praise un—to the God of gods, for his, &c.

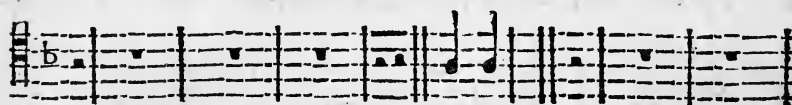
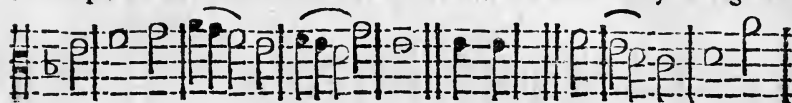


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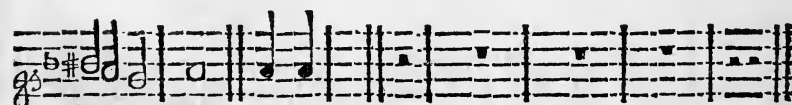
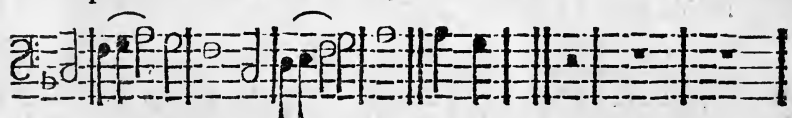
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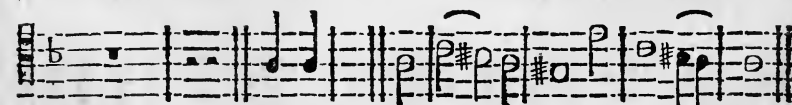
Give praise unto the Lord of lords, for his, &c. who on—ly doth great



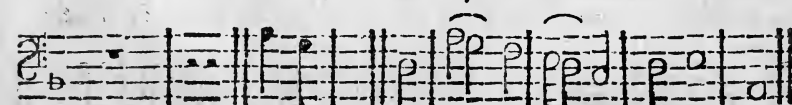
Give praise un-to the Lord of lords, for his, &c.



wondrous works, for his, &c.

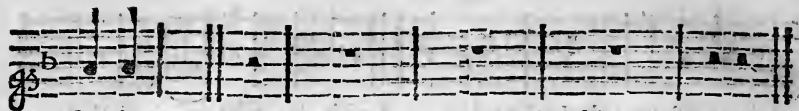


For his, &c. who by his wisdom made the heav'ns

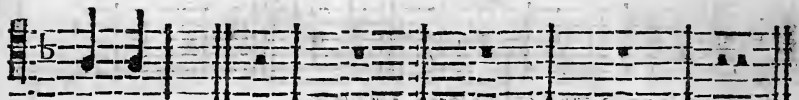
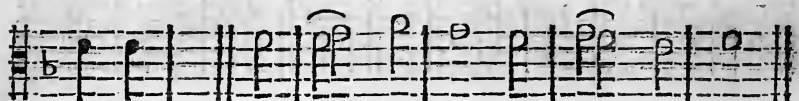


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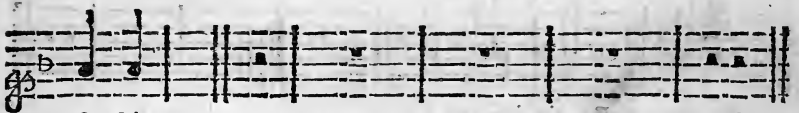
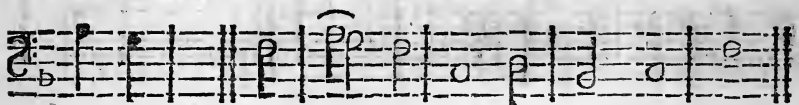
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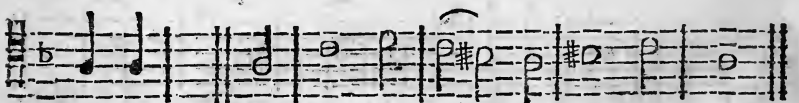
for his, &c. who on the wa—ters stretch'd the earth,



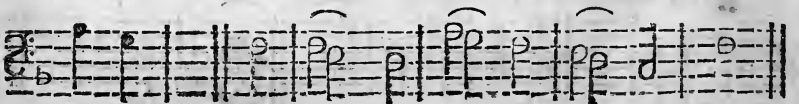
for his, &c.



for his, &c.

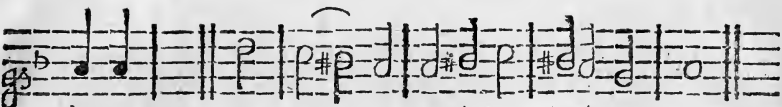


for his, &c. who made great lights to shine a—broad,

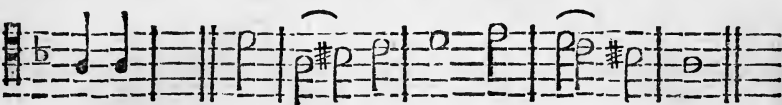
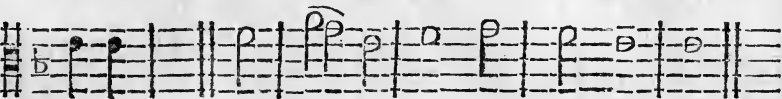


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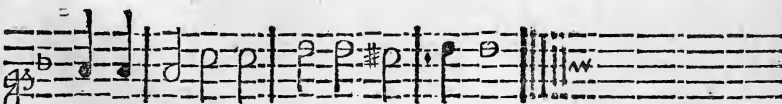
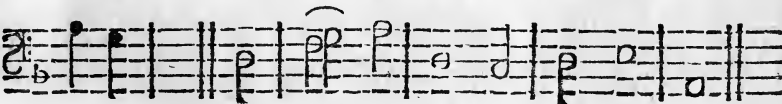
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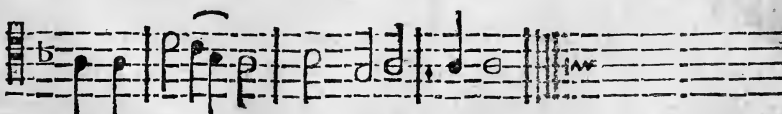
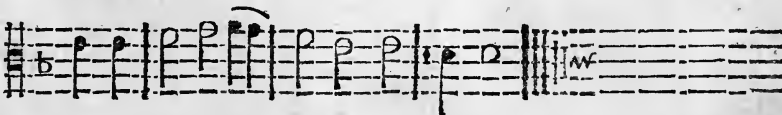
[for his, &c. The sun to rule the light-some day,



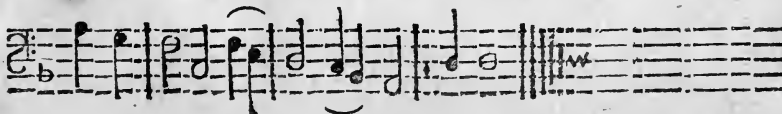
for his, &c. The sun to rule the light-some day,

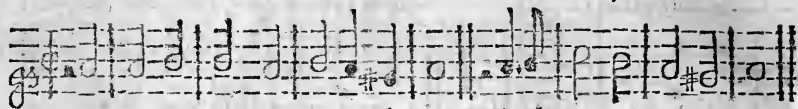


for his mercy en-du-reth for e-ver.

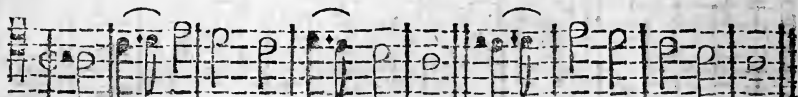
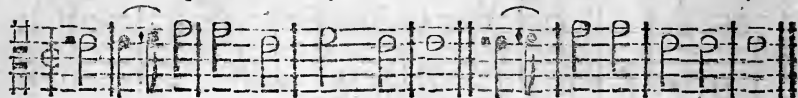


for his mer-cy en-du-reth for e-ver.

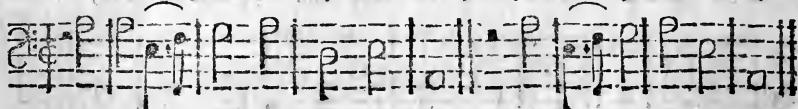


P S A L M CXXXVIII. *Wombwell Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

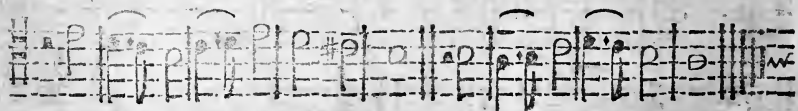
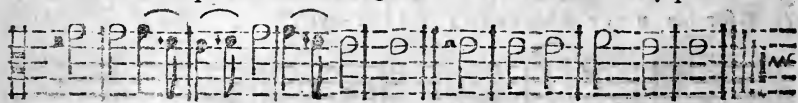
Thee will I praise with my whole heart, my Lord, my God al-way :



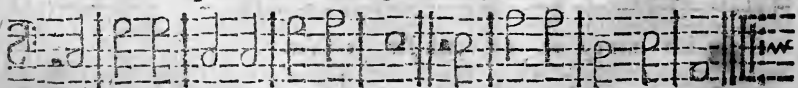
Thee will I praise with my whole heart, my Lord, my God al-way :



Ev'n in the presence of the gods, I will advance thy praise.



Ev'n in the presence of the gods, I will advance thy praise.

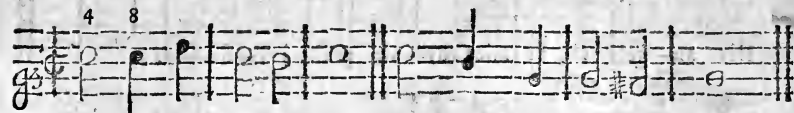


- 2 Towards thy holy temple I, will look, and worship thee :
 And praised in my thankful mouth, thy holy name shall be.
- 3 Ev'n for thy loving kindness sake, and for thy truth withal :
 For thou thy Name hast by thy word, advanced over all.

PSALM CXLVIII.

Treble & Contra.

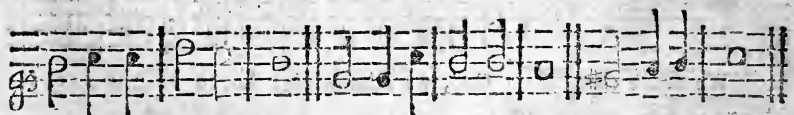
Treble 15th, Contra 10th, from Bassus.



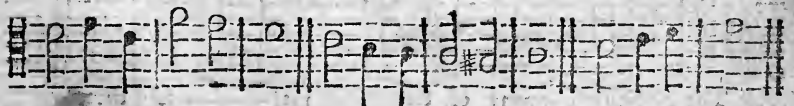
Give laud un—to the Lord, from heav'n that is fo high :



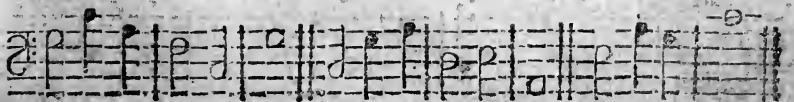
Give laud un—to the Lord, from heav'n that is fo high :



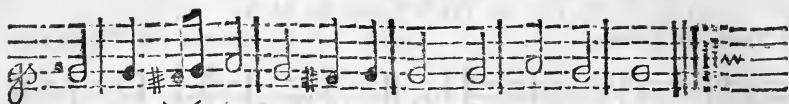
Praise him in deed and word, above the star-ry sky. And al fo ye,



Praise him in deed and word, above the star-ry sky. And al-fo ye,



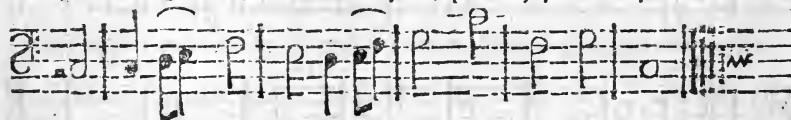
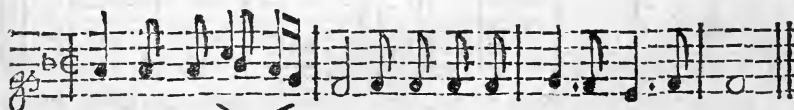
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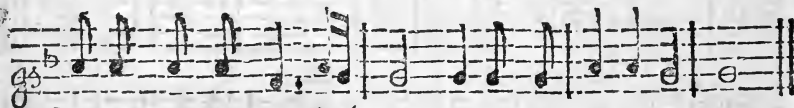
His an—gels all, ar—mies roy—al, praise joy—ful—ly.



His an—gels all, ar—mies roy—al, praise joy—ful—ly.

*Treble to Te Deum Laudamus.*

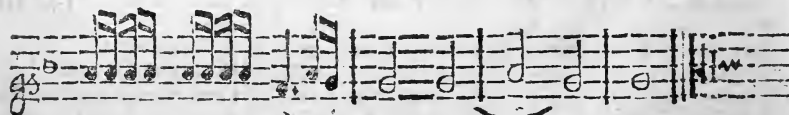
We praise thee, O God, we acknowledge thee to be the Lord :



All the earth doth worship thee : the Father e—ver—last—ing.



The glorious company of, &c. prai—se thee.



The goodly fellowship, &c. prai—se thee.

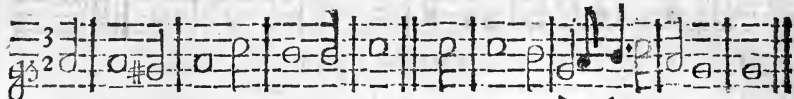
An H Y M N

An H Y M N for Good-Friday. *Epworth* Tune.

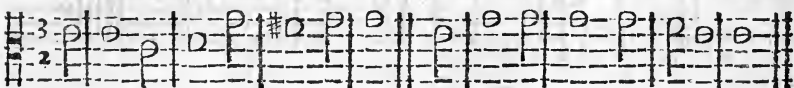
Or, to the 125th Psalm, 2d Metre.

Treble & Contra.

Contra 5th, Treble 8th.

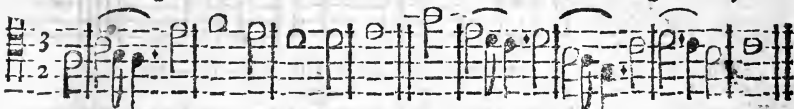


Dear Sav'our, oh! what ails this heart? sure 'tis of stone, it cannot smart:

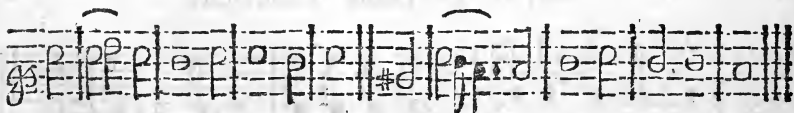
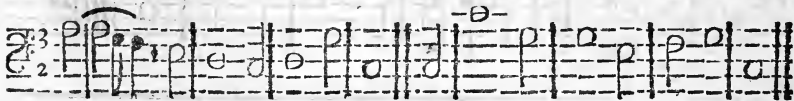


Tenor & Bassus.

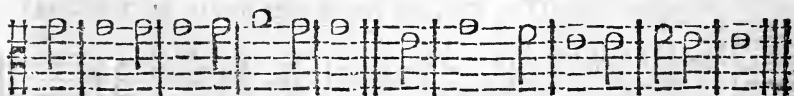
Bassus Unison.



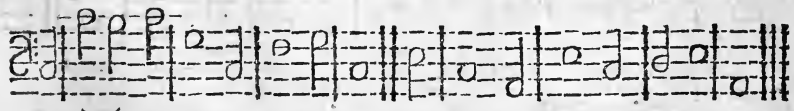
Dear Sav'our, oh! what ails this heart? sure 'tis of stone, it cannot smart:



Nor yet re-lent the death of thee, whose death a-lone could ransom me.



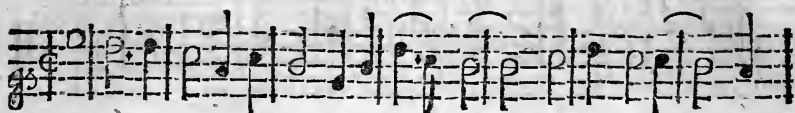
Nor yet re-lent the death of thee, whose death a-lone cou'd ransom me.



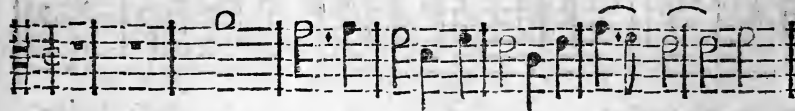
Can I behold thy pains so great, thy dying sighs, thy bloody sweat?
 Thy back with whips, and scourges torn, thy sacred temples crown'd with thorn!
 Thy hands and feet nail'd to the wood, and all thy body drown'd in blood:
 Canst thou pour forth such streams for me, and I not drop one tear for thee?

A C A N O N

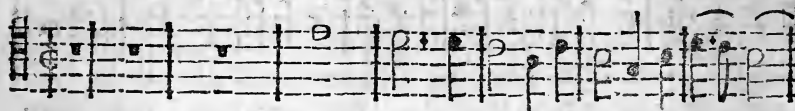
A C A N O N Four in One, Set by the Author of
this Book.



Glory be to the Father, and to the Son, and to the Ho—ly



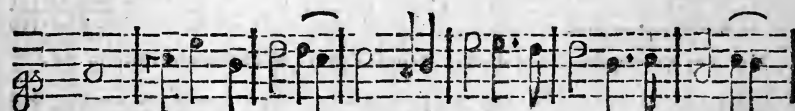
Glo—ry be to the Father, and to the Son, and



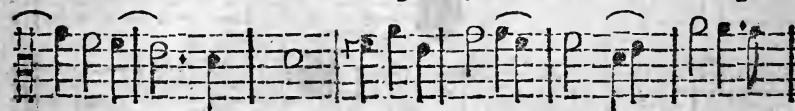
Glo—ry be to the Father, and to the So—



Glo—ry be to the Fa—



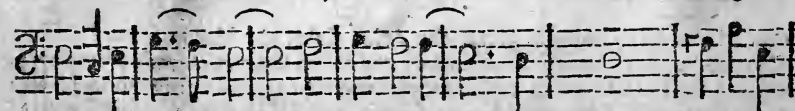
Ghoft. As it was in the be—ginning, as it was in the be—gin—



to the Ho—ly Ghoft. As it was in the be—gin—ning, as it



—n, and to the ho—ly Ghoft. As it was in the be—gin—



—ther, and to the Son, and to the Ho—ly Ghoft. As it was
—ning

Continued.

-ning, and is now, and is now, and e-ver shall be, world without end.

was in the be-gin-ning, and is now, and is now and e-ver shall be

-ning, as it was in the be-gin-ning, and is now, and is now, and e-ver

in the be-gin-ning, as it was in the be-gin-ning, and is now, and is

A-men, A-men, A-men, A-men. (A) (B)

world without end. A-men, A-men, A-men. (A)

shall be world without end. A-men, A-men, A-men. (A)

now, and e-ver shall be world without end. A-men, A-men.

A T A B L E

To Find Any

Chant, Anthem, or Psalm-Tune
in this B O O K.

		Page	Psalm-Tunes	Page
Chanting.				
	<i>Venite Exultemus</i>	1	Psalm	
	<i>Te Deum</i>	2	<i>St. James's</i> X 9	109
	<i>Benedicite</i>	10	<i>Beverly</i>	23 110
	<i>Jubilate Deo</i>	13		24 111
	<i>Magnificat</i>	16		25 113
	<i>Nunc Dimittis</i>	20	<i>Windsor</i> X	29 114
				30 115
	Anthems.		<i>Eckington</i>	35 116
1	<i>Behold the Lord</i>	21	<i>Workshop</i> X	34 117
2	<i>O how amiable</i>	23		57 118
3	<i>Sing, sing unto the Lord</i>	27		66 119
4	<i>They that put their</i>	32		81 120
	<i>Treble to Magnificat</i>	35	<i>Cranfield</i>	92 121
5	<i>Praise the Lord</i>	36		95 122
6	<i>Hear my Prayer</i>	38		98 123
7	<i>Lift up your Heads</i>	41		100 124
8	<i>Behold, behold I bring</i>	46	<i>Ferry</i>	103 125
9	<i>O Praise the Lord</i>	51		104 126
10	<i>O Sing unto God</i>	56	<i>Benedictus</i>	127
11	<i>Thou O God</i>	62	<i>Althorp</i>	119 128
12	<i>O be joyful</i>	66	<i>French</i>	122 129
13	<i>O give thanks</i>	72	<i>Cantate Domino</i>	130
14	<i>Blessed are all they</i>	77		133 131
15	<i>Sing we merrily</i>	81		134 132
16	<i>How long wilt thou</i>	89	<i>Knottingley</i>	135 133
17	<i>Arise, O Lord</i>	95		136 134
18	<i>O clap your Hands</i>	100	<i>Wombwel</i>	138 138
				X 148 139
	Psalm-Tunes.			
	<i>Crowle</i> X	105	<i>Treble to Te Deum</i>	140
	<i>Cambridge</i>	2 106	<i>Good Friday Hymn</i>	125 141
		6 107	<i>A Canon four in one</i>	142
		8 108		



